



SEPTEMBER 11-17, 2013 | VOLUME 32 | NUMBER 34  
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# THE MUSIC ISSUE

## SIDE A

DANCE MUSIC'S GHOST  
IN THE MACHINE

A GENIUS BLACK METAL  
BAND BREAKS OUT

THE PSYCH-POP  
SONGWRITER WHO  
STARTED A RECORDING  
REVOLUTION

ONE RISING RAPPER  
TRIES TO STAY  
VULNERABLE

## SIDE B

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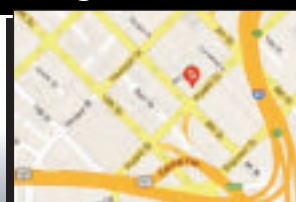
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Domestic subscriptions are \$40 for six months or \$80 for 12 months.

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SF Weekly (ISSN 1060-2526) is published weekly by SF  
Weekly, LP, 225 Bush Street, 17th Floor, San Francisco, CA  
94104. Periodicals Postage Paid at San Francisco, CA, and  
additional mailing offices.



photo of the week from **SF WEEKLY.COM/SLIDESHOWS**



Gil Riego Jr.

**"Lusty Lady Strip Club Protest"**

## TAKING ON WATER

**America's Cup is a drain on San Francisco:**

Gavin Newsom and everyone else who pushed this giant fiscal turd upon the city should be publicly shamed and forced to be held accountable ["America's Comp," Joe Eskenazi, Your Humble Narrator, 9/4]. No more promotions, no more campaign donations or anything for him and the lot that promoted this.

**NJUDAH**

## ART SPECTRUM

**Fall Arts Guide gets kudos:** Great work ["Fall Arts Guide: Highbrow/Lowbrow" SF Weekly Staff, feature, 9/4]! Might be the first season preview piece I've read where I actually want to see everything listed. Also, the fact that it's full of indie awesomeness doesn't hurt.

Thank you!

**ROBREADY**

## BLOG COMMENTS OF THE WEEK

**Reader says we need more weirdos and less rich kids:**

When this is the only kind of weirdo I can find in San Francisco, it's time to move ["Local Stranger With Foot Fetish Offering Cheap Rent in Exchange for Daily Foot Sex," Erin Sherbert, the Snitch, 9/5]. All we have are psychotics like this guy and social-media-

**"When this is the only kind of weirdo I can find in San Francisco, it's time to move."**

**GALSER.MARCOS** COMMENTING ON "LOCAL STRANGER WITH FOOT FETISH OFFERING CHEAP RENT IN EXCHANGE FOR DAILY FOOT SEX"

specialist white kids who get paid too much and jack up my rent.

**GALSER.MARCOS**

**Argument about BART being unable to run 24/7 doesn't add up:**

What an absurd report ["BART Totally Stressed Out From 24-Hour Service, Proving It Can't Handle All-Night Trains," Erin Sherbert, the Snitch, 9/4]. The concept is patently laughable, that it is some sort of surprise that maintenance requirements and a few minor problems increased when BART was used more than it is normally. Use something more and it has to be repaired more often. What a profound revelation!

Of course wear-and-tear increased when the system was used more. And notably, there were no major crises whatsoever. So Sherbert's argument that BART can't run longer because it had a few minor problems is utter nonsense.

Clearly, the evidence of the past five days

shows that by simply adding more funding and some expansion, the BART system could easily run 24/7 just as effectively as it does now.

**BROOKSE32**

**Still waiting for Muni to show up:** I live and work near South Beach and I have yet to see a single E-Line train ["Muni E-Line, From Wharf to Ballpark, May Be Made Permanent," Joe Eskenazi, the Snitch 8/27]. I have actually been hoping for this line to show up, as another alternative for getting up the Embarcadero north of Market.

**CATSYNTH**

## CORRECTION

In last week's Fall Arts Guide, we incorrectly stated the size of the screens in "Christina Marie and Ensemble: Signaling Arcana/4 TRAINS." They are three 20-foot screens. *SF Weekly* regrets the error.



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# PCHAT

Experts question the security controls on Bill Bratton's new cop network.

BY RACHEL SWAN

**A**n exclusive social network for cops, which will launch in New York, San Francisco, and Los Angeles this October, is drawing skepticism from lawyers and free-speech advocates who question its security claims. The site is supposed to serve as a combination of Facebook and LinkedIn, a place where law enforcement can share tactics on crime reduction and intelligence gathering. Theoretically, users will interact through secure instant messaging and videoconferencing, all safely removed from the public eye.

If the site, BlueLine, actually fulfills its promises, then it could be a new milestone for law enforcement technology. Its founder, former New York City Police Commissioner and ex-Los Angeles police Chief Bill Bratton, helped develop the popular crime-mapping system CompStat, which uses software data to abet so-called “hot spot” policing. He bankrolled BlueLine through his own venture capital arm, Bratton Technologies, and touts it as a tool to help police departments as they contend with diminishing manpower.

Bratton declined to speak to us, but representatives of his company have described BlueLine to other outlets as a “walled community” for authenticated members only — a virtual break room for cops.

But legal experts question whether such enclosures are really possible. At this point,

it's not entirely clear whether Bratton's protection features are motivated by public safety concerns, or whether it's part of the BlueLine business plan — previous cop forums like CDCFRForums.com serve a similar purpose, and could be potential competitors. Whatever the case, though, information shared on the site wouldn't be immune to public-records requests, says Peter

Scheer, executive director of the First Amendment Coalition.

“I'd analogize it to similar discussions taking place over email,” Scheer says. “If those email discussions would be subject to public-records requests, then it would be hard to argue that they would be exempt from the Public Records Act if they were taking place in a more open forum.”

In fact, users would be naïve to assume their postings are protected from public viewing, says Berkeley civil rights lawyer James Chanin. “If you write an intelligence report, you wouldn't leave it on a bulletin board,” Chanin says. Moreover, he adds, the very act of posting content on a site undermines any claims of confidentiality. All it would take is one rogue officer or one hacker to leak it.

Although Bratton's team ducked our questions about security, there's little doubt BlueLine will catch on in San Francisco, given his track record here. Local police adopted CompStat in 2009, and District Attorney George Gascón is a Bratton protégé. (Bratton also served as an adviser to Oakland Police Department.)

So San Francisco has already friended Bratton Technologies, whether or not the company wants to friend us back. But we're also a bastion of tech know-how and civil liberties, with an economy generated — at least partly — by hacker innovations. If Bratton truly wants to test his network security controls, he'll find no tougher audience.



Fred Noland

## Every Move You Make

A program shows you — and others — where you're at.

**A**certain societal tipping point has been reached when more people can be counted on to download and correctly use an app than find their way through a building. An outfit called Navizon is banking on this.

The company, which maintains a San Jose office, is a player in the intriguingly named “indoor location business.” In a 21st-century iteration of the “You Are Here” sign, Navizon's ITS (Indoor Triangulation System) records all the ambient wireless signals flowing through your building. Specific wireless frequencies are indicative of specific locations. By overlaying that technology with the digital maps of buildings created by Navizon's Sunnyvale partner company Micello, one's exact indoor location can be determined. Anyone lost within a labyrinthine structure could benefit.

There is, however, another side to always knowing where you are. Someone else knows where you are, too. Navizon business development manager Carlos Machado says that this technology could allow a department store to track the movement of smartphone-wielding customers throughout the store, keeping track of where they linger, and generating analytics. In a jail, it could be used to monitor the locations of every last guard.

A shoplifter, it seems, may benefit from both. J.E.

## Get on Board the Excess Express

Muni is spending a lot of money to get ready for a train that may never arrive.

**N**ow is the summer of our discontent for California's High-Speed Rail plan, the state's very big engine that couldn't.

Last month, a Sacramento County judge dealt the beleaguered project a potentially fatal blow, ruling it violated the voter-enshrined terms of Proposition 1A by failing to pony up \$25 billion in funding — for its initial segment alone. Also ordered by Judge Michael Kenney were scrupulous environmental procedures for hundreds of miles of potential tracks,

cleaving through land populated by ornery types with lawyers on speed-dial.

In the world of nature, when the body dies, the appendages tend to wither. In the world of politics, things just get more interesting.

Along with the billions of dollars state voters in 2008 approved for High-Speed Rail, \$950 million was allotted for local transit projects providing “connectivity” to the future line. Some \$61 million of this pile was this year sent San Francisco's way for the Central Subway project. And while High-Speed Rail's future is highly doubtful, Muni has already taken \$24 million of this state money to provide “connectivity.”

When real dollars are directed toward increasingly imaginary goals, problems arise. Especially when ornery types with lawyers on speed-dial get involved. In a

pending second phase of the High-Speed Rail lawsuit, to be argued in front of the very judge who emphatically spiked the government's arguments in August, the plaintiffs will be taking aim at Muni's millions.

“All these local agencies are trying to get their hands on the money, even though they're in violation of the law,” says Mike Brady, lead attorney for the pair of central California landowners bringing suit. “If we win our case ... the connectivity program will collapse.”

Brady's attack on Muni is two-pronged. A declaration penned on his behalf by former state senator and High-Speed Rail Commissioner Quentin Kopp claims that, by altering the current route of the T-line, Muni would actually provide *less* connectivity to the proposed High-Speed Rail route, not more.

So, per Brady, Muni is spending millions in state connectivity funds to *disconnect* local rail from an imaginary train line.

What will become of this booty remains the \$61 million question. Despite Brady's hopes of recouping expenditures, Muni spokeswoman Kristin Holland writes that “the state has never, in the collective experience of our staff, rescinded project funds once they have been allocated.”

Kopp, too, is unsure if anything can be done to halt the spending of this money, let alone initiate recovery. He points out that, while Brady's suit is against the High-Speed Rail Authority, the state agency that granted Muni the funds was the California Transportation Commission.

“I think the horse is out of the barn door,” he groans. “That money has simply been pissed away.” JOE ESKENAZI



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# TIERS OF A CLOWN

A San Francisco casting call offers the next level of mixed success for professional smile-jockeys.

**A**t a recent Ringling Bros. clown-casting call, the applicants, counterintuitively, did not arrive in one small car.

Quite the opposite: A metallic Chrysler minivan from the airport Radisson screeches to a halt in the parking lot and Remy Davis hurriedly disembarks from the passenger seat. A lithe 19-year-old Angeleno swathed in layers of Day-Glo apparel and sporting a platinum Bob's Big Boy hairstyle, she extracts an oversize Pilates ball from the vehicle only with intense effort. Across the blacktop, Rebekah Cavinder, an elfin woman with a pair of jump rope-length pig-tails, also struggles to tote a smaller but much heavier sphere resembling a giant pink gumball off the No. 9 bus. Both hopefuls pace, rapidly, toward the beckoning mouth of a Cow Palace loading dock — and destiny.

The first thing to hit you upon entering the darkened arena is its ever-present odor; the interior of the Cow Palace eternally smells of the interior of a cow. The caterwauling of someone welding together a circus caravan echoes throughout its cavernous antechambers and a shower of sparks illuminates a strange landscape of gaily decorated golf carts, racks of unicycles, and mounds of unidentified big-top detritus. A male clown outfitted in a paint-splattered jumpsuit with an alabaster face and a crimson nose leans in when greeting a comely female clown colleague. Their legs intertwine and they kiss, deeply.

Well, you don't see that every day.

The light and noise emanating from the Cow Palace's main floor grow ever more intense as you draw closer. Push aside a curtain and there you are: On center stage, a gaggle of clowns grooves to Muzak versions of popular songs played in the style of Doc Severinsen's *Tonight Show* band — including ACDC's "Highway to Hell," complete with honking horns. These are the few, the proud: the men and women who can write "clown" on their 1040s. Today, a dozen aspirational clowns will attempt to breach this rarefied world.

**T**he Bureau of Labor Statistics' list of Standard Occupational Classifications stretches from "Able Seaman" to "Zoologist." Sandwiched between "Clothing Patternmakers" and "Coaches," you'll discover "Clowns" (category 27-2099). The BLS Occupational Outlook Quarterly even includes a profile of a rodeo clown named Dale "Gizmo" McCracken. He reveals the inspiration for his routines comes via mimicking mall-goers: "You can pick up some funny stuff just watching the world go by."



Gil Riego Jr.

Sadly, you can't pick up much stuff, funny or otherwise, from the scant occupational data kept on clowns. Asked if this is a good time to break into the field, San Francisco-based BLS economist Todd Johnson replies, "It's a good time to have *any* job. So, yeah, it's a great time to be a clown." When queried for any additional information regarding clowns, the economist thinks for a moment: "They're extremely scary."

Johnson would do well to avoid the Cow Palace. The arena is, on the morning of the audition, lousy with clowns. It is a coulrophobe's worst nightmare. Clown residue will likely be seeping out of this place for weeks to come.

Outfitted in a Zippy the Pinhead top-knot wig of his own making, with a painted face, oversize foam shoes, and prescription horn-rimmed glasses, Taylor Albin has an actual job title of "boss clown." Now in his fourth year on the Ringling circuit, he's something of a grizzled veteran. The boss clown estimates he's seen perhaps 35 or more performers fill the dozen or so slots allotted to clowns on the circus' larger traveling shows. It's a young clown's game and turnover is high — hence the open auditions.

If you grew up idolizing Buster Keaton and marking the days until the big top came to town; if you always wanted to live on a mile-long private train and dine in its "Pie Car," then joining the circus really is its own reward. As for the material rewards: Clowns your humble narrator chatted with demurred, offering answers such as "a great experience," "popcorn and cotton candy," and, finally, "that's the one thing we're really not supposed to talk about."

**Aspirational clowns, from left, Rebekah Cavinder, Remy Davis, and Carolina Duncan attempt to bring the funny.**

Pressed further, however, clowns confirmed that they're earning "so much less" than \$20,000 yearly (they do, however, have their own rooms on a train and purchase food on the cheap in the Pie Car — where seven bucks gets you a "steak with the works.").

This is the existence the dozen would-be refugees from San Francisco life are competing for. But not without stretching first.

Albin leads both the hopefuls and the Ringling crew through drills not unlike those preceding a soccer match. But there's a difference: They all contort their faces, loosening their cheeks and jaws to produce broad, gaping smiles even a myopic kid in the nosebleeds could see. At the count of three, the order to freeze is issued, and every professional and amateur clown in the stadium stands stark still, arms raised, with a maniacal grin plastered across his or her motionless visage.

Somewhere, Todd Johnson breaks into a cold sweat.

**L**ife can be grim for a clown without a train and a Pie Car to call home. They roam the earth like unicycle-bound ronin, eking out an existence hawking their weight in balloon animals. They suffer life's slings and arrows — and sometimes worse.

"There are days I've had knives pulled on me. I was attacked in front of a Mexican TV crew," says Kenny Kahn, aka Kenny the



Clown, a Fisherman's Wharf fixture and 2007 San Francisco mayoral candidate (he received three votes). He's broken bones. He's been pounded over the head with his own cudgel.

He's been shot at.

While Kahn was motoring through Southern California, someone blasted the window out of his automobile. "Clowning," he's learned, "is a hit-or-miss business."

Back at the Cow Palace, the aspiring clowns are run through a series of workshops. They're given emotions — "You just won the lottery!" "You're so confused!" — and told, emphatically, to play it big, with silent movie gesticulations detectable from the rafters. Another drill involves half a dozen performers improvising a factory line-like succession of interconnected, machine-like gestures and noises. This clown concatenation doesn't exactly go as planned. Spandex-clad women emitting whistles while tilting repeatedly at the waist and men grunting and writhing on the floor is less reminiscent of the "Greatest Show on Earth" and more akin to something one might witness on Folsom Street.

To the performers' credit, however, this would have been apparent even to that myopic kid in the nosebleeds.

After several hours of drills, the candidates were given three minutes — and not a second more — to show their stuff. Some juggled. Others danced and executed complex gymnastic maneuvers. More traditional clown acts struggled to pack stubborn suitcases with polka-dotted clothes or walked out of their shoes and feigned nervous breakdowns. Remy Davis flipped herself over her Pilates ball. Rebekah Cavinder mounted the giant gumball and perambulated about the concourse like a log-roller. The professional clowns in attendance hooted with abandon. Clowns, it turns out, are a hell of an audience.

Then the real business of the day commenced, as circus personnel and applicants sat down to talk clown shop. In the realm of clowning, as elsewhere, it helps to go to the right schools and make the right connections. Graduates of San Francisco's respected Clown Conservatory forked over documents, DVDs, and letters of recommendation from clown school luminaries.

Cavinder, who solemnly disgorged all of these, has a pressing appointment in the non-clowning world. She is the first to depart. As she exits the Cow Palace, the company's clowns can be overheard assuring their would-be colleagues that, in addition to one's own room on the Ringling train, clowns have access to refrigerators and microwaves.

That train may or may not be in Cavinder's future — those passing Ringling's muster will receive calls by mid-month.

Once again, she struggles to hoist her hulking pink gumball onto the No. 9. By now, however, it barely registers; it's a ritual of everyday life. And there are worse places to be than seated on the bus with your gumball.

You can pick up some funny stuff just watching the world go by.

E-mail [Joe.Eskenazi@SFWeekly.com](mailto:Joe.Eskenazi@SFWeekly.com)

## The Snatch

How much news can dance on the head of a pin?

### ATHERTON: OBAMA'S NEW SUGAR DADDY

Back in April, the grossly rich town of Atherton sent President Obama the bill for his April 4 fundraising trip to the Peninsula community. When the president told Atherton where the town could shove its bill, city leaders then tried to shake down the homeowners who hosted the president. They even went as far as threatening to place a lien on the homes. But after five months of trying to stick someone else with the bill, the town has decided to STFU already and pay the tab itself. The town says it reluctantly shelled out an extra \$8,000 for additional police services to deal with the president's visit. "We sent invoices to the White House, to the Secret Service, to the DNC and the residents," City Manager George Rodericks told CBS News. Altherton finally realized it was responsible for the tab since, by law, someone has to inform the party hosts before the party begins that they're responsible for footing the bill for extra police — and nobody did. Lesson learned.

### NURSING BART'S HANGOVER

Well, you survived the five-day Bay Bridge closure, and now your commute is back on track, hopefully. The same cannot be said for BART, which could barely withstand the extra 380,000 trips from passengers who relied on the 24-hour service to get around town during the Bay Bridge blackout. And now, BART is paying for it. The transit agency's oldest-in-the-nation rail cars cranked out an extra 235,000 miles during those five days. Now, more than a dozen rail cars have been forced out of service for some much-needed maintenance, according to BART. This is why BART can't run 24/7 — the trains cannot party all night long, even if you can. Also, BART says, track crews need a chance to work on the system when trains aren't running through the night. When cost projections were initially developed, the residents who voted to approve BART supported a transit system with limited hours. Back in the days, BART was even closed on weekends, giving Bay Area partygoers nowhere else to puke and pee except in their own damn car.





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LIVE NATION



# THE MUSIC ISSUE



**A**s with many Bay Area stories, music in 2013 is largely about technology: Hardware and software are developing in ways that make it easier for DJs and producers to perform live, bringing wild new experiences to clubs. Electronic artist Holly Herndon is trying to show how human laptop-produced music can be, while Kelley Stoltz helps empower local rockers with a humble recording console. And, as usual in the music business, the stories in this, our relaunched Music Issue, are about success: how artists define it, and how they chase it — whether via sold-out tours or raiding Soundcloud pages.

“What’s going on in local music?” is a question we try to answer every week. But the Bay Area music scene is a big beast, one that evolves hour by hour, song by song. Individually, these shorter stories point out some of the exciting sounds and people behind Bay Area music: younger and older, metal and jazz, San Francisco and elsewhere. Taken together, they hopefully provide a panoramic snapshot of where things are at right now, and a few clues about what’s worth keeping an eye on in the future.

We didn’t get to nail down every musical evolution or profile every worthy artist, of course, but we have covered some great ones. So read on, listen up, and get out to a show — you’ll find our list of big, unusual, or otherwise notable fall concerts on page 40. IAN S. PORT

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**FOR OUR GUIDE TO THE BEST BAY AREA  
CONCERTS THIS FALL, SEE PAGE 40.**



# THE NEW OLD HAND: KELLEY STOLTZ

The psych-pop savant who came to S.F., put out a string of good records, and launched a local recording revolution.

Stoltz lounges around at Grooves on Market and Octavia, where he's worked for the last 12 years.

A month after moving from New York to San Francisco in 1996, Kelley Stoltz shook hands with the man behind the counter at Jack's Record Celar in the Lower Haight. It was Roy Loney — the original vocalist of '70s garage forebears and cult heroes the Flamin' Groovies. Only, Loney was ill. "His nose was literally dripping snot," Stoltz recalls, sunken comfortably into a couch at his Mission District home recording studio. "I shook his hand... and got really sick." Stoltz smirks. "I caught Roy Loney's cold!"

Now Stoltz works in a record store, having peddled vinyl at Grooves on Market and Octavia for the past 12 years. The full-circle nature of this evolution is clear to Stoltz, who grins and admits, "Yeah, I've infected a few people." Boasting seven solo albums since 1999, production credits on countless local releases, and having pioneered the use of recording gear now closely identified with the Bay Area garage scene, Stoltz is a pillar of his community — and he may have Loney's germs to thank. After he released three albums on the esteemed

indie label Sub Pop, Stoltz's latest, *Double Exposure*, arrives Sept. 24 on Jack White's Third Man Records.

The journey has been long: In 2001, Stoltz self-released the album *Antique Glow* in an edition of 300 LPs with hand-painted covers. Fraught with ramshackle melodies and intimate vocals, Stoltz's homespun psychedelic pop drew comparisons to '60s luminaries like Syd Barrett. Eventually it landed him on Sub Pop, where Stoltz released a string of excellent but little-noticed albums. After 2010's *To Dreamers*, Stoltz bought a home, built a recording studio in the garage, and invited locals to break it in. Locals like the Mantles, whose Stoltz-produced *Long Enough to Leave* appeared earlier this year on local imprint Slumberland. "I'm a reclusive guy," Stoltz says, "But this is my way of keeping involved and lending a hand."

He's being modest. When Stoltz bought a Tascam 388 eight-track tape recorder in 1998 on Ebay for \$300, the machine was a clunky relic of the 1980s. Yet, he recorded *Antique Glow* on it — the album that landed him on Sub Pop. The Tascam's mid-fi record-

ing quality lent itself to jangling melodies and fuzz-laden guitars, and local musicians took note. Soon Thee Oh Sees, Sic Alps, and The Fresh & Onlys also owned 388s. "I'm happy to take credit for being one of the first people around here with one, but it was just a happy accident," Stoltz says. Today, the machine's mystique is engrained in San Francisco's upstart rock culture. "Now I can't afford one!" Stoltz jokes.

At 41, Stoltz is a gregarious and humble character. He's worked alongside esteemed artists like Rodriguez and Echo & the Bunnymen, toured the globe, and swapped one coveted record label for another. He's more eager to chat about new bands than discuss his own career, but Stoltz's influence reverberates throughout San Francisco. It's easy to imagine a young transplant finding Stoltz at work in Grooves, shaking his hand, and catching whatever it is that inspires a career in music. **SAM LEFEBVRE**

**Kelley Stoltz**

performs Saturday, Sept. 28, at the Chapel, with the Mantles and Sopwith Camel.

Photograph by Mike Koozmin









## THE MUSIC ISSUE

THE COMPUTER WHIZ:

## HOLLY HERNDON

Truly human music with a laptop? Meet the Stanford Ph.D student who's making it happen.

When it comes to music-making, laptops get a bad rap. They're cold, impersonal, inexpressive, and can't summon the warmth of traditional acoustic instruments. Or at least that's one way to look at it. Experimental musician Holly Herndon disagrees — and has spent much of her career exploring the expressive potential of the machines that are now an inseparable part of modern life.

Herndon has one foot in the contemporary pop world, and the other in the academy, as a Ph.D candidate at Stanford's Center for Computer Research in Music and Acoustics. She came to popular attention last year with the release of *Movement*, her debut LP on New York imprint RVNG Intl. The work tries to address what Herndon describes as "the antiquated argument that computer music performance is more disembodied or 'unnatural' than either

analog electronic music performance or acoustic music performance." She did this in a novel way, by fusing contemporary European techno sensibilities to digitally manipulated samples of her own voice.

Nowhere was this more successful than on the album's titular lead single, where she layers wiggling synth arpeggios over a muted four-to-the-floor pulse reminiscent of minimal German techno. Her voice comes in waves, rushing over the rhythmic grid, contorting away from what's naturally possible while still retaining an intimate harmonic warmth. The inclusion of these organic elements in such alien digital landscapes can be disconcerting, forcing listeners to become aware of their own close relationship with technology. Herndon also gets confrontational in "Terminal," which brings to mind the grim incapacitation of medical ventilators and hospital equipment with textures composed from the human breath and then layered atop a buzzing hum.

Herndon's is an important message, one that feels especially relevant coming from a place so engrossed in technology as the Bay Area. Though it's hard not to feel that computers are impersonal, Herndon's music challenges us to see the ways in which they're just as expressive as traditional instruments. Expect her to continue exploring these ideas in the coming year with a new, as-yet-untitled single in November and a sophomore LP in 2014.

DEREK OPPERMAN



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"I didn't have that many fans until I started being completely honest on my songs," Traore says.

## THE WISE EMCEE:

# A-1

Rapper Adam Traore can brag with the best, but he'd rather tell you how he's feeling.

**A**dam Traore, the born-and-bred San Francisco rapper known as A-1, says the best emcees are like Batman. "When he's in his mode, he can destroy anybody... He's a nightmare, he's scary, he's intimidating," Traore says. "But under that suit, he's got insecurities and fears, and he's discouraged all the time, and he's vulnerable."

That dichotomy between toughness and vulnerability deeply informs Traore's music — and has propelled him to a place as one of San Francisco's most promising rappers. Like any emcee, A-1 can spit tall tales of the street. But he's more interested in being honest. Traore just released "Retinas," a heart-piercing duet about the end of a relationship — and the realization that letting it end was a mistake. His Soundcloud page is full of sincere appeals like "Guns Off," an emotional retelling of the Trayvon Martin story from the perspective of both Martin and George Zimmerman that concludes with Traore recalling his own mischievous past, wondering how he could've been depicted: "We don't value every life the same it's kind of crazy/ I'm black I'm brown I'm woman or I'm gay so people hate me/ They say justice prevails somehow the system still betrayed me/ 'Cause the benefit of doubt is something that they never gave me."

Raised in the Mission by immigrant parents, it's no surprise Traore has an easy time seeing the world through others' eyes. His mother was born in Italy and came to the U.S. as a teen. She met his father, a native of Senegal, while serving in the Peace Corps in West Africa. Growing up after his parents split, Traore was torn between the traditionalism of his father's African background and the chaotic modern city outside his door. So you'll never hear him singing in the shower in his 29th and

Mission apartment — because of the persistence of an old African superstition against it (it forces your guardian angel to pay attention while you're naked).

Rapping onstage has been doing just fine for him, though: So far, Traore has toured as the opener for acclaimed East Bay hip-hop outfits like Hieroglyphics and Zion I. Last year he was named one of the "Freshman 10" class of rising Bay Area rappers by local blog Thizzler, and since then he's performed before sold-out crowds at S.F. venues like Slim's and the Fillmore. A new mixtape, compiled with beats from his favorite producers on Soundcloud, is in the works for this fall. Traore is now at a point where rising rappers ask him for advice — certainly because he's a good emcee and a compelling presence, but also because he exudes a wisdom and worldliness that most 26-year-olds don't. It makes sense that the only thing he could imagine doing for a living besides rapping is teaching.

But worldliness and likability aren't enough to make it big in the rap game, and Traore is the first to admit he has a long way to go. Asked whether he has any plans for the kind of viral stunts — like releasing 600-song mixtapes or making YouTube videos that feature him rapping at high speed — that seem to launch many young rap stars these days, he declines. "It's all work ... it's like farmers," he says of the game. "Like you could farm your whole life and plant 20 million seeds trying to get that one big beanstalk ... and then this one guy, he finished eating his fruit and he throws it over his shoulder and the fuckin' biggest stalk ever in the world grows from that overnight. Both those things could happen, but the bottom line is that the more seeds you plant, the better your chances. So I'm just trying to keep planting seeds." **IAN S. PORT**



# THE SLUDGE-HAMMERS: HOT LUNCH

Mix a little Emerson, Lake & Palmer with the MC5, and you get this odd-tasting S.F. outfit.

"We tend to think that a good album always has a couple of really unpredictable moments," says Hot Lunch's Eric Shea. "If we just cranked out a bunch of balls-to-the-wall bangers, it would have been kind of boring." So while the veteran players who make up this local quartet definitely nod to the Detroit school of raw power — think the MC5 or the Stooges — it's the open embrace of prog-rock and psychedelia that makes Hot Lunch's eponymous debut one of the most bracing heavy-rock efforts to come out of the Bay Area this year.

Shea had been playing a similarly minded

Tim Green's relocated Louder Studios in Grass Valley. The album's release on the small German label Who Can You Trust? in Europe and Tee Pee Records stateside led to sponsored recordings and concert appearances for Scion A/V and Converse, considerably raising its profile.

And deservedly so: Echoes of the MC5 and other more obscure '70s riff rockers like Sir Lord Baltimore and Dust are audible in the locomotive drive of "Handy Denny," "She Wants More," and the wah-powered "Killer Smile," but the more straightforward salvos are balanced by a number of raucous curve balls. The band boldly recasts a tune



style of muscular retro-rock with Parchman Farm when that band suddenly imploded in 2006. The singer landed on his feet, quickly assembling a talented group of locals, including Mensclub guitar hero Aaron Nudelman, plus the pulverizing rhythm section of drummer Rob Alper (former guitarist with garage-punks SLA) and bassist Charlie Karr, best known for his work with the Alternative Tentacles band Harold Ray Live in Concert.

Hot Lunch's fiery live performances soon made the group a fixture in S.F. clubs, but the gestation of its first album took considerably longer. Self-financed recording sessions last year finally found Hot Lunch capturing the fuzzed-out fury of its stage show on analog tape at lauded producer

by prog-rock icons/pariahs Emerson, Lake & Palmer, transforming "Knife Edge" from a virtuoso keyboard workout to a doom-laden dose of guitar mayhem. The album's second side ventures even further afield, tackling Arthurian legend on the nearly eight-minute "Lady of the Lake." Replete with lyrics about wild mushrooms and crystal harps, the multipart song even has a British-accented spoken-word soliloquy that brings to mind "The Necromancer" from Rush's heady *Caress of Steel*. So whatever you can say about Hot Lunch, you can't accuse this band of being predictable.

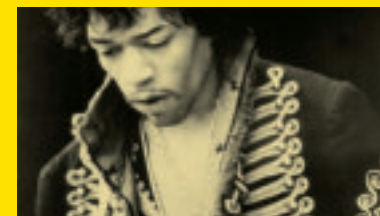
DAVE PEHLING

**Hot Lunch**

performs Saturday, Oct. 12, at El Rio.

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Images, left to right: John Frankenheimer, *The Manchurian Candidate* (still), 1962; courtesy United Artists/Photofest; © United Artists. D. A. Pennebaker, *Monterey Pop* (still), 1968; courtesy Criterion Collection/Photofest; © The Criterion Collection.

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# THE INTERNET CYBORG: MATRIXMAN

Charlie Duff is a ghost in the machine of international dance music.

Duff, presumably conjuring robotic rhythms in his room at Different Fur Studios in the Mission.

**M**atrixxman is more than just a production alias for Charlie Duff; it's a full-blown alter ego. Follow Duff's social-media exploits and you get the sense that he's a ghost in the machine, an Internet apparition that trades in Kurzweilian transhumanism, X-rated anime, and hypercontemporary dance music. Underline that last point though, as the past year has seen Duff become an increasingly in-demand producer in the Bay Area and beyond.

Science fiction is at the heart of the Matrixxman identity. Duff tallies his influences as a mixture of "emergent artificial intelligence, critical pedagogy, organic vegetable juice, panspermia, the Singularity, and maybe a little Ron Hardy." His persona comes with a backstory worthy of a Hollywood blockbuster, in which he, as a young man, developed and became ensnared in an all-encompassing virtual re-

ality while trying to escape a high school heartbreak.

Naturally, then, Duff's music is futuristic. His breakout moment came last year, when he was recruited by New York's pre-eminent queer hip-hop MC LEIF to pen the beat for "Wut," a track that would go on to become a major underground rap anthem. It was sparse and edgy, with glassy UK bass atmospherics tied to wild blurts of digital saxophone. Though sonically dissimilar from the music he's currently pursuing, it set an aesthetic tone that continues today, with slick production chops informed by a studied knowledge of dance music's past and present.

But while "Wut" established him as a national artist, Duff's string of techno-flavored releases in 2013 has garnered international support. His *Dirty Laundry* EP, recorded with fellow local Vin Sol as the first 12-inch of their co-owned label Soo Wavey, was a jumble of subby kicks, contorted congas, and hissing hi-hats that recalled the pure "rhythm track" aesthetic of late-'80s Chicago. Duff's biggest record of the year is *The XX Files* on New York's increasingly in-demand Fifth Wall imprint. That EP featured "Case Closed," a jazz-indebted house cut with a hooky bass line that's so far proven popular on the global circuit — so popular, in fact, that

Duff now finds himself doing remix duties for Crosstown Rebels, one of the largest labels in contemporary club music (his first, a trippy take on Francesca Lombardo's "What To Do," is out this month).

Along with releasing his own music, Duff recently became a house producer and mixer at the Mission's Different Fur studios. And in talking to him, one gets the feeling that many more good things are on the way. "I don't want to jinx anything," he says, "but as a result of the Crosstown affiliation some exceptionally cool labels have come forward asking for releases from Matrixxman." He may be stuck in the Matrix, but Duff admits that he "could not be any happier for the time being." **DEREK OPPERMAN**

**Matrixxman**  
performs Sunday, Sept. 29, at Beat Box for Deviants Adult Arcade, the official Folsom Street Fair closing party.

Photograph by Mike Koozmin



# THE UPSTARTS: DEAFHEAVEN

How a young S.F. duo made the breakthrough metal album of the year.

Six months ago, no one would've pegged San Francisco's Deafheaven as a likely juggernaut on the national heavy-music scene. Though its 2011 debut *Roads to Judah* was powerful, Deafheaven's blend of scabrous black metal and morose post-rock was definitely an acquired taste. It seemed like a band that, with some luck, might one day fill a small club like Hemlock Tavern.

But in 2013, all the right elements lined up. After a successful run opening for Japanese cult metal icons Boris, and playing in front of sold-out crowds in its biggest venues yet, Deafheaven released sophomore effort *Sunbather*. The album took a more layered approach than its predecessor, highlighting the band's dense guitar work, and critics went crazy for it. Mere days after the record's release in June, Deafheaven hit the road across the United States and sold out show after show, several of which were comparable in size to ones it'd shared with Boris. "I remember at one point looking at our itinerary and just seeing the whole Eastern seaboard filled with sold-out shows," says vocalist George Clarke over a beer in the Mission. "I thought, 'It's happening. This is what we've been working for all this time.'"

Much of the success is due to the obvious strength of *Sunbather*. Kerry McCoy wrapped his serpentine guitars (which often

owe a debt to his hero Johnny Marr of The Smiths, Modest Mouse, and elsewhere) in a velvet hammer, creating a crushing backdrop for Clarke's emotive screeching. The result is one of the best metal records of the year. But part of what enabled the album to earn widespread acclaim was the efforts of Deafheaven's manager, Cathy Pellow, who had been pushing the band on a public she was sure would lap it up. It was a significant investment of effort and finances that didn't really pay off until this year. "She makes sure to let you know, too," laughs McCoy. "She likes to say, 'I turn coal into diamonds!'"

The cap on the success of Deafheaven's sophomore effort is that Clarke and McCoy, the creative leads and only constant members of the band, have now solidified a full, permanent lineup featuring drummer Daniel Tracy, bassist Stephen Clark, and guitarist Shiv Mehra. "This is the first time we've had three dudes who are completely on the level ... who are also the best musicians," says McCoy. As the band members prepare themselves for another round of touring, they're finding themselves, thankfully, not tired of playing material from their breakthrough record. ("We're just now getting our heads around it," Clarke says of the music.) They're also enjoying the downtime at home. "You get restless and bored or whatever," Clarke continues, "but this is still our favorite city." **ALEE KARIM**



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### THE MUSIC ISSUE

# CLUB SOUND 101

What's really happening behind the DJ booth.

**D**jing used to be so simple. Just a few years ago, all you needed was two turntables, some CD players, or a computer to keep dancers happy. Nowadays, clubgoers are beginning to expect more from their favorite electronic music producers. The result has been a proliferation of live-performance techniques using both analog and digital equipment. All of this can get very confusing to the uninitiated, so to help you keep it straight, here are three of the most popular configurations in San Francisco's club scene:

**Standard Club DJ:** An old standby that's remained more or less the same since the late 1960s. Here a DJ uses a mixer to blend between

two sound sources (typically turntables or CD players) to create a sonically unique, connected narrative of songs.



Courtesy of Derek Opperman



Mike Hendrickson

**Analog Performer:** Music producers bring prog-rock-worthy arrays of hardware synthesizers and drum machines to re-create the environment of their studio in a live context. Performing original music on their gear in real-time, producers employ more improvisation and spontaneity due to the myriad capabilities and lack of precision inherent in vintage equipment.

**Digital Performer:** The newest form of the three, it centers around the technically limitless capabilities of digital equipment. Artists perform using laptop computers, USB-connected digital controllers, and complex music software like Ableton Live. The music played can be an entire mix of others' songs (making the performer basically a laptop DJ), completely original (making the performer a producer), or some combination of both. **DEREK OPPERMAN**



Mike Hendrickson



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# SOUND CITIES

A new crop of music festivals is hoping to raise the Bay Area's national profile.

**M**ajor music events define the places that host them — think of the way Outside Lands or Hardly Strictly Bluegrass are now inseparable parts of San Francisco's cultural identity, even in a crowded city with dozens of annual festivals. This year, even more music gatherings are popping up, hoping to further cast San Francisco as a national music destination, and to put other Bay Area cities up there with it.

Producer and engineer Michael Starita, for one, is trying to raise his adopted city's profile with a free event this October called the **ULUV Music Festival**. "People aren't paying enough attention to what we're doing here, and I want to change that," he says. "When you ask anybody in America, 'What are your top five music cities?' ... San Francisco doesn't make the top 10 sometimes." Essentially a showcase of local artists from a wide variety of genres — jazz, house, indie rock, funk, and more — ULUV will help demonstrate the deep talent pool in the Bay Area, Starita hopes. Live performances from artists like Bayonics and Non Stop Bhangra will be split across three stages (two indoor, one outdoor) at the 111 Minna Gallery in SOMA, and staggered to keep things interesting. Donations to the festival's Indiegogo web campaign will also benefit three music-related charities. (One, MusiCares, will even be throwing a free dental clinic for all the performers the week after the festival.) But the big idea, Starita says, is to give people "a taste of the Bay ... so maybe when they do their next record, they won't go to L.A."

A similar urge underpins the brand-new **Oakland Music Festival**, which will take over San Pablo Avenue in the city's Uptown District on Sept. 21. "We wanted to highlight some of the folks on this side of the Bay that might not get as much attention," says the festival's Hunter Marshall. So except for one out-of-town headliner (Dâm-Funk) and a couple of S.F. artists (J. Boogie and the Sweat-funk crew), the rest of the lineup is East Bay-centric. The primo electronic pop of James and Evander, freaky experimental outfit Religious Girls, and the buoyant hip-hop of Trackademics and the Honor Roll Crew are all on the bill. Headlining with Dâm-Funk is none other than radical hometown rap outfit the Coup. And with industry



Greg Crisman

hands behind clubs like the New Parish, the Independent, and the now-defunct SOM Bar organizing the festival, it just might succeed in its goal of becoming something like the East Bay version of Noise Pop.

The folks behind the brand-new **Create Converge Silicon Valley** conference and music festival have a different aim. They're shooting for a three-day South by Southwest in San Jose, with an enviable music lineup — the Stooges, Thee Oh Sees, OFF!, Deaf-heaven, and more — following a daytime tech conference. So if you want to mix swarthy rock 'n' roll with panel discussions on artificial intelligence apps, Bitcoin, and the convergence of retail and Big Data, cross off Sept. 26 to 29 on your calendar. But if you just want to see the music, that's available at C2SV as well: A \$55 wristband will get you into the 12 downtown San Jose venues hosting shows, although catching Iggy and the Stooges on Saturday will cost \$20 or so more. Either way, the C2SV organizers are hoping — like everyone behind the new crop of Bay Area festivals — to raise the region's musical profile even higher. **IAN S. PORT**



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## THE MUSIC ISSUE

# LIFE AFTER CHUYA



The ouster of a beloved radio DJ might irritate listeners, but they won't stop tuning in.

**C**huy Gomez, the famed KMET morning show DJ who was fired in late August, thinks he was a casualty of bottom-line decision-making. "They said they were heading in a new direction," Gomez says over the phone, recalling the fateful Thursday when station managers called him in for a meeting. "If I had to guess, it was over money, because nothing has changed ... [the station hasn't] done anything in [its] so-called new direction."

KMET's parent company, Clear Channel Communications, is indeed bleeding money; it lost \$424 million last year, according to corporate filings. But it's bled money for a long time, and if anything, last year's losses are less egregious than the \$4 billion deficits the company posted in 2008 and 2009. And while Gomez's ouster may be economical for the station — rather than replace him, KMET merely shuffled its other on-air personalities around — it's inconsequential to Clear Channel at large.

But the move certainly rankled listeners, ending what has effectively been a local hip-hop radio dynasty. And it didn't do anything to help KMET aesthetically. The station still trots through the same hip-hop playlists it deployed before Gomez's departure; it hasn't done anything to reduce the number of Drake and Robin Thicke hits that currently clog airwaves. What did change — slightly — are the personalities, or at least the order in which they appear. Afternoon DJ Sana G took over Gomez's shift, bumping Big Von Johnson to the afternoons, and newbie Shay Diddy to evenings. Listeners scolded the station and memorialized Gomez on social media. Some pledged to stop listening altogether.

The protest — and its aftermath — seemed uncannily similar to the one lobbed at another urban station, KBLX-FM, after current owner Entercom Communications saved it from bankruptcy. Upon arrival in spring 2012, Entercom brass unceremoni-

ously fired longtime morning-show host Kevin Brown, and replaced him with the nationally syndicated *Steve Harvey Show*. Listeners protested, begged, pleaded, batted their eyes, created online petitions, and wrote long-winded jeremiads on Facebook. Some did, in fact, make good on their threats to leave. But more came in, according to an Entercom spokesman. For the first time in years, KBLX's ratings swelled.

Although the Entercom spokesman hesitated to predict whether the same fate would befall KMET, he did acknowledge that urban radio audiences are notoriously loyal, no matter what a station does to infuriate them. It's why politicians always advertise on black radio shortly before elections, he says. That might explain why President Obama granted Steve Harvey an interview while turning other media outlets away.

KBLX market manager Dwight Walker demurs, cautioning that urban listeners won't always just take what's given to them — not without a fight, at least. "I've been in the market for a few years," Walker says, chronicling his past history at various country and alternative-rock stations, whose audiences can be similarly high-handed. "They have the same characteristics as KBLX — that sense of ownership, of 'Don't mess with my radio station,'" he says. "When those audiences get annoyed, we hear from them."

But KBLX's ratings suggest that they stick around anyway. African-Americans comprise 6.3 percent of the overall population in San Francisco, but make up about 43 percent of KBLX's listenership. Had they all left along with morning DJ Kevin Brown, the station would have fizzled out pretty quickly.

All of which suggests that KMET, also a fairly healthy station in comparison to similar ones around the country, will keep thriving post-Chuy Gomez. We're annoyed right now, but ultimately, we love our FM dials unequivocally. **RACHEL SWAN**



# JAZZ WITH A LAUGH

The silliness (and seminal works) ahead in this fall's SFJAZZ season.

**M**ost jazz venues probably wouldn't let skateboarders ride a mini-ramp in front of the stage during a show. But when pianist Jason Moran wanted to do it during his residency at the new SFJAZZ center, organizers said yes — allowing one of the strangest and coolest performances the Hayes Valley venue has yet seen.

So, later this fall, at his next SFJAZZ residency, the celebrated Moran will try a different experiment: combining raunchy adult comedy with live jazz.

"Jazz and comedy have a huge history," Moran says over the phone from New York. "Redd Foxx would sing Fats Waller songs, Richard Pryor would open for Miles Davis. The Village Vanguard had Lenny Bruce and Woody Allen. But jazz, as it matured, kind of lost that. Comedians help remind us about what life is."

Joined by artists such as singer Cassandra Wilson, trumpeter Ralph Alessi, and saxophonist Billy Harper, Moran is one of many artists rounding out SF-JAZZ's second-season roster, which also includes residencies by guitarist Bill Frisell and violinist Regina Carter, and performances by the Buena Vista Social Club, Dave Holland, Maceo Parker, Eddie Palmieri, Dorado Schmitt & Django All-Stars, and many others.

The nonprofit SF-JAZZ has hosted jazz

events at various venues in the city since the '80s, and in January opened its new permanent home: a \$64 million, 35,000-square-foot performance space, education center, and office headquarters on Franklin Street that provides a year-round calendar of jazz performances and events. "These are the greatest artists in the world and we believe we are presenting them in the best possible setting," says center director Randall Kline. "Both the artists and audiences love the connection between stage and audience and we are programming to take advantage of this intimacy."

The center doesn't offer the elbow-to-elbow intimacy of a small jazz bar, but that was never the intention: The goal was to provide pristine sound and get listeners just close enough to the stage to see the action. Large windows along the front of the building allow passersby easy viewing of music rehearsals and smaller live performances.

Eyebrow-raising programming — like Moran's skateboard-and-comedy collaborations — helps get audiences on the other side of the glass. In October, the SFJAZZ Collective, the center's resident band, will celebrate its 10th anniversary by performing a greatest-hits of its tribute composers, such as Thelonious Monk, Chick Corea, and Horace Silver. "I've been in the band since the beginning, and when I started, I was the youngest, so it was very exciting," says Miguel Zenón, the group's alto saxophonist. "It will be fun to hear our stuff from early on, with other players, and go back to that feeling I had in the beginning." **GARY MOSKOWITZ**

Jason Moran



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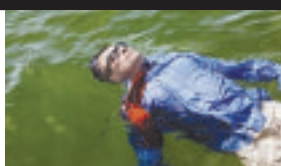
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## THURSDAY

### PAGE 25

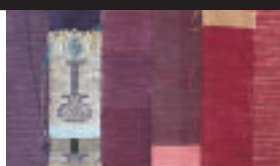
The scenic vistas of getting older.



## SATURDAY

### PAGE 27

The gentle encouragement of contemporary art.



## MONDAY

### PAGE 28

Dance the dance of familiar street corners.



# NIGHT + DAY

WEEK OF SEPTEMBER 12–SEPTEMBER 18, 2013

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## THU 9/12

▼ LIT

### SHORTS, HOW NOVEL

We're not sure why short story collections don't get the same attention as their whore cousin, the novel, especially considering our ever-decreasing attention spans (one moment while we tweet this...). Short stories do the same heavy lifting as novels, all while distilling those capital-M moments of life into a frothy, palatable beverage that we can enjoy piece-meal throughout our otherwise hectic lives. Local author **Tom Barbash's** new collection *Stay Up with Me* does all that and more, plumbing the spectacular grief, willful naïveté, and generational misunderstandings of modern life with stellar caliber — all in 10-page increments. With lyrical tightness and a centrifugal energy that keeps getting better with each tale, Barbash, who has previously written a novel (*The Last Good Chance*), and the nonfiction books (*On Top of the World: Cantor Fitzgerald, Howard Lutnick*, and 9/11: *A Story of Loss and Renewal*) proves to be in top form in the snappier medium. So much so that literary juggernaut Dave Eggers called the book, "One of the most satisfying cover-to-cover short story collections I can remember."

Barbash reads at 7:30 p.m. at the Booksmith, 1644 Haight, S.F. Admission is free; call 863-8688 or visit booksmith.com. **ANNA PULLEY**

## FRI 9/13

▼ DANCE

### DANCING DOWN THE RABBIT HOLE

We have all heard the story: When you die,



you rush down a tunnel of memories towards a bright light. But when you purposely enter an altered consciousness, when you test the body's limits, taking it closer to death than life, what kind of tunnel might you slip down, and whose memories might be in it? Artists from Samuel Taylor Coleridge to The Doors have tried to represent the experience. Luis Paul Canales, also known as **Strobe**, presents a six-part dance called *The Dark Tunnel Series* at Dance Mission Theater about the agony and ecstasy of drug use. Following the experiences of one character he refers to as "the Innocent," he traces the euphoria of the first encounter with substances at a party scene to the subsequent insanity, devastation, and regret. Ultimately, it is a story of temptation that lasts a lifetime, told

through athletic floorwork and release technique.

Strobe presents *The Dark Tunnel Series* at 8 p.m. Sept. 13-14 and 7 p.m. Sept. 15 at Dance Mission Theater, 3316 24th St, S.F. Tickets are \$20; visit brownpapertickets.com. **IRENE HSIAO**

## TUE 9/17

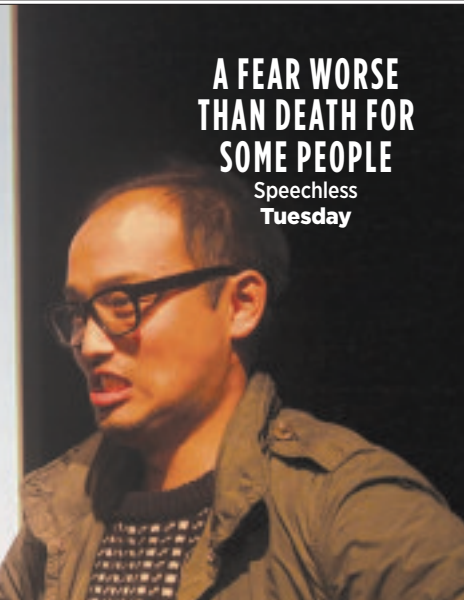
▼ IMPROV

### UNSCRIPTED LAUGHTER

At some point in their lives, most people have the "unprepared" dream. That's the one where you show up for the interview naked, can't tie your own shoelaces, or begin the presentation for the boss only to realize you don't have a clue what it's about. Sounds more like a nightmare than a dream, but

### A FEAR WORSE THAN DEATH FOR SOME PEOPLE

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Tuesday



**Speechless** takes this concept and turns it into entertainment. Part of the San Francisco Improv Festival, Speechless was created by local comedian Sammy Wegent, and produced by the team behind Mortified SF (tell your most embarrassing memories from childhood) and The Freeze (improv meets hip-hop). It invites a few brave entertainers on stage, with only a microphone and a PowerPoint slideshow loaded with random images. A wheel is spun to choose the topic — it could be a TED talk, an app launch, or even a wedding toast — and then it's go time. The presentations will be unscripted, but the shoelaces will be tied.

Speechless starts at 7 p.m. at the Eureka Theater, 215 Jackson St., S.F. Tickets are \$15-\$20; call 788-7469 or visit sfimprovfestival.com. **DEVIN HOLT**



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## LISTINGS

## ▼ Calendar

Calendar listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th Floor, San Francisco, CA 94104). To change an existing listing call 536-8147. Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events — searchable by keyword, date, and genre — are available online.

## ART - GALLERIES

**1AM Gallery.** Synonymous: Group show featuring skate-centric photography by Ben Gore, Joseph Staley, Chris Atwood, Jason Henry, and Joel Meinholz. Wednesdays-Saturdays, 12-6:30 p.m. Continues through Sept. 13. 1000 Howard St., S.F., 861-5089, www.1amsf.com.

**4x5 Gallery.** Lisa Wiseman: The 30Love: Solo show of 30 photographic portraits benefiting Glide Memorial Church. Through Oct. 7. the30love.com. 442 Haight St., S.F., www.4x5gallerysf.com.

**A.Muse Gallery.** From the Container: Paintings by Nick Wildermuth and Daniel Jefferies. Through Sept. 15. 614 Alabama, S.F., 279-6281, www.yourmusegallery.com.

**Bayview/Anna E. Walden Branch Library.** Bayview's Historical Footprints: Redux!: Historical photography exhibit and stories by Bayview/Hunters Point elders. Daily. 5075 Third St., S.F., 355-5757, www.sfpl.org.

**Brian Gross Fine Art.** Ed Moses: Yesterday's Tomorrow – Recent Paintings: Inaugural exhibition at the new BGFA location. Tuesdays-Saturdays. Continues through Oct. 26. 248 Utah St., S.F., 788-1050, www.briangrossfineart.com.

**Catharine Clark Gallery.** This Is the Sound of Someone Losing the Plot: Inaugural group exhibition at the new Catharine Clark Gallery, curated by California College of the Arts Adjunct Professor Anthony Discenza. Through Oct. 26. 248 Utah St., S.F., 399-1439, www.cclarkgallery.com.

**CCA Wattis Institute for Contemporary Arts.** City of Disappearances: Group show featuring works from the Kadist Art Foundation and the Zabudowicz Collection. Tuesdays-Saturdays. Continues through Dec. 14. 360 Kansas St., S.F., 355-9670, www.wattis.org.

**City Hall.** Joseph A. Blum: The Bridge Builders: A collection of arresting photographs documenting the construction work on the Bay Bridge's new Eastern span. Wednesdays-Saturdays. Continues through Sept. 27. free. 554-6080. sfartscommission.org. 1 Drive Carlton B. Goodlett, S.F., 554-5184, www.sfgov.org.

**Creativity Explored.** Sideshow: Group show inspired by historical circus midways. Through Oct. 2. 3245 16th St., S.F., 863-2108, www.creativityexplored.org.

**Ever Gold Gallery.** Sandy Kim: Through Oct. 5. Free. 441 O'Farrell, S.F., 796-3676, www.evergoldgallery.com.

**Fecal Face Dot Gallery.** Future Colors of America: Featuring work by Albert Reyes, Matt Furie, and Aiyana Udesen. Starting Sept. 13. Wednesdays-Saturdays. Continues through Sept. 30. 2277 Mission St., S.F., 500-2166, www.fddg.net.

**Fifty24SF Gallery.** Confluence: Group show featuring a "collection of divergent styles," including work by Mars-1, Sam Flores, Henry Lewis, Anthony Lister, and many more. Daily. 252 Fillmore, S.F., 252-9144, www.fifty24sf.com.

**Gallery Wendi Norris.** Tomoko Konoike: Earthshine: Through Oct. 31. Free. Laurel Roth: Flight of the Dodo: Through Sept. 26. Free. 161 Jessie, S.F., 346-7812, www.gallerywendinorris.com.

**Gallery Paule Anglim.** Pamela Wilson-Ryckman: GPS: Recent abstract oil paintings. Tuesdays-Saturdays. Continues through Oct. 5. Xioze Xie: Transience: Oil paintings of books and newspapers. Tuesdays-Saturdays. Continues through Oct. 5. 14 Geary, S.F., 433-2710, www.gallerypauleanglim.com.

**Glass Door Gallery.** Mental Notes: Group show themed around words and books, featuring works by Meryl Pataky, Alexis Arnold, Rafael Landea, and Jeffrey Thompson. Tuesdays-Saturdays. Continues through Nov. 5. 245 Columbus Ave., S.F., 500-2271, www.glassdoorgallery.com.

**Haines Gallery.** David Maisel: Mining: Aerial photographs of open pit mines intended as an aesthetic response to despoiled landscapes. Tuesdays-Saturdays. Continues through Oct. 26. 49 Geary, S.F., 397-8114, www.hainesgallery.com.

**Hosfelt Gallery.** Stefan Kürten: Tonight and the Beautiful Future: Solo show of paintings on linen and paper. Tuesdays-Saturdays. Continues through Oct. 12. 260 Utah St., S.F., 495-5454, www.hosfeltgallery.com.

**Hyatt Regency San Francisco.** Alcatraz: Life on the Rock: An exhibit of historical photos, assorted memorabilia, and 3D recreations

of the infamous island prison's various environments. Through Oct. 26. 5 Embarcadero Center, S.F., 788-1234, www.sanfranciscoregency.hyatt.com.

**Jenkins Johnson Gallery.** Fluid: Group show with an aquatic theme. Tuesdays-Saturdays. Continues through Oct. 1. 464 Sutter, S.F., 677-0770, www.jenkinsjohnsongallery.com.

**Main Library, Skylight Gallery.** Documerica Returns: Traveling photographic exhibit — an update of the one originally developed in 1971 — co-presented by the library's Wallace Stegner Environmental Center and the U.S. Environmental Protection Agency. Through Oct. 1. 100 Larkin, S.F., 557-4277, www.sfpl.org.

THU 9/12

▼ ART

## HALFWAY THERE

Getting old sucks, and men try everything to cope with the inevitable midlife crisis, from hitting the Porsche dealership to hitting the gym. "Throughout this adventure, I explored alternative means of dealing with this issue," says Frank Yamrus, including religion and medication. "I ultimately choose photography." **"I Feel Lucky: Photographs by Frank Yamrus"** chronicles the half-dozen years surrounding his turning the big five-oh. He takes time to enjoy the little things — an afternoon nap, watering the yard, beating off to porn — while pondering the big what-ifs of marriage and fatherhood. Most of his self-portraits, while visually straightforward, have multiple interpretations. *Untitled (Playground)* could also be titled *Stranger Danger*, with Yamrus posed with dark glasses and a cap pulled low over his brow. The artist relates

to "both the out-of-focus, abandoned child, and the mysterious stranger. The creation of this sinister image appealed to my dark side but it also allowed me to mourn my youth and reignited a sense of humor and optimism in my photographs." Dark humor pervades his work, including *Untitled (Pickle)* in which he and a friend slumber peacefully, an ax gripped tightly in his fist, and *Untitled (Fetish)*, in which he peeps at his own bare feet through opera glasses. In one of the series' later pieces, Yamrus floats off the shores of Provincetown, clad in the white-collar worker's uniform of khakis, blue button-down shirt, and tie, to make sure we get that the photo is allegorical. To him, this is "about surviving, finding creative ways to face this challenging life, and always staying afloat. I feel lucky."

"I Feel Lucky: Photographs by Frank Yamrus" opens with a reception at 6 p.m. and continues through Oct. 13 at RayKo Photo Center, 428 3rd St., S.F. Admission is free; call 495-3773 or visit www.rayko-photo.com. **MICHAEL SINGMAN-ASTE**

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**Modern Eden.** Chronicle: Tales from the Sea: This group show takes a more whimsical and/or weird tack on the nautical themes that have appeared in S.F. galleries after the arrival of the America's Cup. Starting Sept. 14. Tuesdays-Saturdays. Continues through Oct. 12. 403 Francisco, S.F., 956-3303, [www.moderneden.com](http://www.moderneden.com).

**Robert Koch Gallery.** Tamas Dezo: Epilogue: Large-scale color photographs evoke decaying Hungarian landscapes in the aftermath of Communism. Starting Sept. 12. Tuesdays-Saturdays. Continues through Nov. 2. 49 Geary, S.F., 421-0122, [www.kochgallery.com](http://www.kochgallery.com).

**Robert Tat Gallery.** Charles Gatewood: 50 Years: Retrospective photography exhibit by the legendary documenter of American subcultures. Tuesdays-Saturdays. Continues through Nov. 30. Free. 49 Geary, Ste. 410, S.F., 781-1122, [www.roberttat.com](http://www.roberttat.com).

**Romer Young Gallery.** Alice Cattaneo: Nothing Quite Flat and More Round: New sculptures by the visiting artist-in-residence from Milan, Italy. Thursdays-Saturdays. Continues through Oct. 12. 1240 22nd St., S.F., 550-7483, [www.romeryounggallery.com](http://www.romeryounggallery.com).

**Sandra Lee Gallery.** From Two Dimensions to Three: 3D artwork by David Mark, Jeffrey Palladini, and Peter J. Suty incorporating digital photography and video, fluorescence, transparencies, lenticular printing, and other techniques. Mondays-Saturdays. Continues through Sept. 28. 251 Post, S.F., 291-8000, [www.sandraleegallery.com](http://www.sandraleegallery.com).

**Scott Nichols Gallery.** George Tice at Seventy Five: Photography retrospective of the New Jersey artist's decades-long career. Tuesdays-Saturdays. Continues through Nov. 2. 49 Geary at Kearny, S.F., 788-4641, [www.scottnicholsgallery.com](http://www.scottnicholsgallery.com).

**Scott Richards Contemporary Art.** Patrick Hughes: Deceptive-spective: Three-dimensional artworks painted on triangular wedges that create an illusory sense of depth and movement. Tuesdays-Saturdays. Continues through Sept. 28. 251 Post St., S.F., 788-5588, [www.srcart.com](http://www.srcart.com).

**SFMOMA Artists Gallery (Fort Mason, Bldg. A).** James Torlakson: Photorealistic oil paintings. Tuesdays-Saturdays. Continues through Oct. 24. William Farley: Fog at Night: Photographs. Tuesdays-Saturdays. Continues through Oct. 24. 2 Marina Boulevard, S.F., 441-4777, [www.sfmoma.org](http://www.sfmoma.org).

**Shooting Gallery.** C215: Zone de Confusion: New hand-cut stencil works by the street artist born Christian Guémy. Starting Sept. 14. Tuesdays-Saturdays. Continues through Oct. 5. 886 Geary St., S.F., 931-1500, [www.shootinggallerysf.com](http://www.shootinggallerysf.com).

**SOMArts Cultural Center.** The Annual Murphy and Cadogan Art Awards Exhibition: Juried group show featuring work by 26 recipients of the Jack & Gertrude Murphy Fellowships and the Edwin Anthony & Adelaine Bourdeaux Cadogan Art Awards.

Tuesdays-Saturdays. Continues through Sept. 28. Art Auction '13: Benefit for the Coalition on Homelessness featuring live and silent auctions, plus music by Lavay Smith & Her Red Hot Skillet Lickers. Thu., Sept. 12, 5:30-10 p.m. \$35-\$75. 934 Brannan, S.F., 863-1414, [www.somarts.org](http://www.somarts.org).

**Southern Exposure.** Sandra Ono: Engrams: A biomorphic, site-specific installation made from melted plastic sandwich bags. Tuesdays-Saturdays, 12-6 p.m. Continues through Dec. 31. 3030 20th St., S.F., 863-2141, [www.soex.org](http://www.soex.org).

**Spoke Art Gallery.** Lil' Bub Art Show: Group exhibit dedicated to everyone's favorite tongue-lolling Internet feline. Wednesdays-Saturdays. Continues through Sept. 28. Casey Weldon: Meow Brow: Playful lowbrow paintings of equally playful mutant kittens. Wednesdays-Saturdays. Continues through Sept. 28. 816 Sutter, S.F., [www.spoke-art.com](http://www.spoke-art.com).

**Toomey Turrell.** Gregg Renfrow: Recognition: Abstract paintings infused with both warmth and coolness, brightness and fog. Tuesdays-Saturdays. Continues through Sept. 30. Free. 49 Geary, S.F., 989-6444, [www.toomey-turrell.com](http://www.toomey-turrell.com).

**Traywick Contemporary.** Stan Orlovski: Wildflower: Solo show of drawings and animations. Starting Sept. 12. Thursdays-Saturdays.

Continues through Nov. 2. 895 Colusa, Berkeley, 510-527-1214, [www.traywick.com](http://www.traywick.com).

**UCSF Women's Health Center.** Serenity: A five-floor exhibit featuring serene artworks by Wendy Robushi, Katia Almeida, Julie Garner, Susan Spies, and Maeve Croghan to promote the healing power of art. Mondays-Fridays. Continues through Oct. 16. 2356 Sutter St., S.F., 353-2293, [www.ucsfhealth.org](http://www.ucsfhealth.org).

**Vessel Gallery.** The New Bay Bridge: New works by Christy Kovacs and John Ruszel, inspired by the opening of the Bay Bridge's redesigned eastern span. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through Sept. 28. 471 25th St., Oakland, 510-893-8800, [www.vessel-gallery.com](http://www.vessel-gallery.com).

**White Walls Gallery.** Augustine Kofie: Structurally Sound: Solo show of new geometric paintings by the White Walls favorite. Starting Sept. 14. Tuesdays-Saturdays. Continues through Oct. 5. 886 Geary St., S.F., 931-1500, [www.whitewallssf.com](http://www.whitewallssf.com).

## BURLESQUE

**Blue Bone Express & Hot Pink Feathers:** Brassy jazz & burlesque dames. Second Saturday of every month, 9 p.m., \$10, blue-

boneexpress.com. Cafe Van Kleef, 1621 Telegraph, Oakland, 510-763-7711, [www.cafevankleef.com](http://www.cafevankleef.com).

**Hubba Hubba Revue: Lucky 7th Anniversary:** It may be Friday the 13th, but HHR is feeling lucky anyway ... and why shouldn't you, too, when you get burlesque performances by Elektra Cute, the Dolls of Doom, Fou Fou Hal, Szandora LaVey, Raphaelae Daubois, Flame Cynders, Lola Martinet, Tila Von Twirl, Teddy Bare, and others? Fri., Sept. 13, 9:30 p.m., \$15-\$30, [hubbahubbarevue.com](http://hubbahubbarevue.com). DNA Lounge, 375 11th St., S.F., 626-1409, [www.dnalounge.com](http://www.dnalounge.com).

**Mischief:** Monthly burlesque and variety show featuring Hunny Bunny and Her Hot Toddies. Second Friday of every month, 8 p.m., free, [hunnybunnyburlesque.com](http://hunnybunnyburlesque.com). Skylark Bar, 3089 16th St., S.F., 621-9294, [www.skylarkbar.com](http://www.skylarkbar.com).

**Red Hots Burlesque:** Dottie Lux has led these weekly shimmy showcases since 2008. Fridays, 7:30 p.m., \$5-\$10, [redhotsburlesque.com](http://redhotsburlesque.com). El Rio, 3158 Mission, S.F., 282-3325, [www.elriosf.com](http://www.elriosf.com).

**Trapeze: The Big Bass Burlesco-Swing Affair:** With music by Mr. Jennings, The Klown, Love Jocelyn, and Bryce Bones, plus burlesque by Meka La Creme, The Amazon, Mojo DeVille, Sugar Lee, and Emily Athena. Fri., Sept. 13, 9 p.m., \$10-\$15, [trapezesf.com](http://trapezesf.com). Rickshaw Stop, 155 Fell, S.F., 861-2011, [www.rickshawstop.com](http://www.rickshawstop.com).

# SAT 9/14

## FILM FESTIVAL

## THERE IS NO FESTIVAL

Riled opponents may enjoy finding it ironic that at the fifth **Atheist Film Festival**, even the nondocumentary fare makes bold claims on big truths — be it 2002's *The Magdalene Sisters*, about Irish teenagers deemed “fallen” and sent to a very hellish asylum run by a sadistic nun, or 2009's *Creation*, about the personal demons with which Charles Darwin did battle before apparently quite reluctantly roiling the Christian establishment with

*On the Origin of Species* in 1859. Perhaps the fest's most disarming film, then, is Vikram Gandhi's 2011 documentary *Kumaré*, which bills itself as “the true story of a false prophet.” That would be the filmmaker himself, a sort of practical medley of some Sacha Baron Cohen character, Peter Sellers in *Being There*, and the accidental-mystic protagonist of R.K. Narayan's 1958 novel *The Guide*. Gandhi films himself growing out his beard, posing as a wise man from the east, gradually accumulating disciples, then nervously revealing that he's really just a guru-skeptical guy from New Jersey who made it all up. To which, reactions are mixed, but very

moving and illuminating. The true revelation here is how human credulousness can seem like both a virtue and a vice. Filmmakers appearing at the fest in person include Sylvia Broeckx of *Hug an Atheist*, a down-to-earth doc full of talking-head tales of regular people coming out as non-believers, and Scott Thurman of *The Revisionaries*, which chronicles an outspoken Creationist's bid for re-election as chairman of the Texas Board of Education.

The Atheist Film Festival starts at noon and runs all day at the Roxie Theater, 3117 16th St., S.F. \$10-\$12; call 939-3043 or visit [sfatheistfilmfestival.org](http://sfatheistfilmfestival.org). **JONATHAN KIEFER**

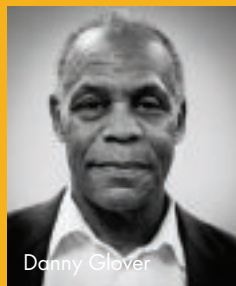
TURNING  
VISION  
INTO  
ACTION



Dekila Chungyalpa



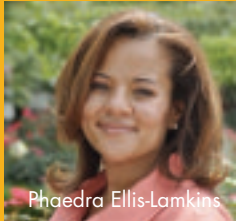
Darren Doherty



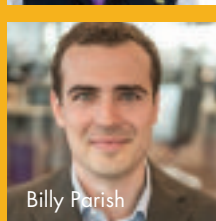
Danny Glover



Nalini Nadkarni



Phaedra Ellis-Lamkins



Billy Parish

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[www.conference.bioneers.org](http://www.conference.bioneers.org)



**Uptown Hubba Hubba:** Weekly burlesques & lascivious laffs from the Hubba Hubba Revue crew. Mondays, 9 p.m., \$5, hubbahub-barevue.com. Uptown Nightclub, 1928 Telegraph, Oakland, 510-451-8100, www.uptownnightclub.com.

## CABARET AND DRAG

**Cocktailgaze:** Hosted by Suppositori Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, S.F., 252-0306, www.trucksf.com.

**Christy Cruse:** Sundays, 9 p.m., free. Aunt Charlie's Lounge, 133 Turk, S.F., 441-2922, www.auntcharlieslounge.com.

**Daytime Realness: (You Can't Wear) White (After Labor Day) Party:** Heklina and DJ Carnita ignore fashion etiquette as they host drag performances by Roxy-Cotten Candy, Ethel Merman, Lady Satan, and Daft-Nee Gesuntheit. Sun., Sept. 15, 3 p.m., \$6-\$8, facebook.com/DaytimeRealness. El Rio, 3158 Mission, S.F., 282-3325, www.elriofst.com.

**The Dream Queens Revue:** Bi-monthly drag show with Collette LeGrande and guests. Fourth and Second Wednesday of every month, 9:30 p.m., free, dreamqueensrevue.com. Aunt Charlie's Lounge, 133 Turk, S.F., 441-2922, www.auntcharlieslounge.com.

**Faux Queen Pageant 2013: Sisters Grimm:** Bea Dazzler, L. Ron Hubby, Heklina, and Windy Plains present the second annual installment of this all-ages faux-drag glamour contest, this year featuring a fairy tale theme. Proceeds benefit W.O.M.A.N. Inc., SaveABunny, and Mickaboo Companion Bird Rescue. Sat., Sept. 14, 8 p.m., \$15 advance, brownpapertickets.com/event/433168. Slim's, 333 11th St., S.F., 255-0333, www.slimspresents.com.

**The GlamaZone:** With Pollo Del Mar and guests. Sundays, 8:30 p.m. The Cafe, 2369 Market, S.F., 621-4434, www.cafest.com.

**Literary Clown Foolery:** Literature meets circus arts at this adult-themed, 90-minute cabaret (with open bar and live music). Second Friday of every month, 8 p.m., \$10, booksmith.com/lcf. The Booksmith, 1644 Haight, S.F., 863-8688, www.booksmith.com.

**Meow Mix:** A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., S.F., 863-6623, www.studsf.com.

**The Monster Show:** Thematic weekly drag performances with Cookie Dough, DJ MC2, and guests. Thursdays, 10 p.m., \$5, cookievision.com. The Edge, 4149 18th St., S.F., 863-4027, www.edgesf.com.

**Piano Bar 101:** Open mic cabaret with Joe Collins Wicht, Trauma Flintstone's piano-playing alter ego. Mondays, 9 p.m., free. Martuni's, 4 Valencia, S.F., 241-0205, martunis.ypguides.net.

**Sex and the City: Live!** A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannyshack.com. 1772 Market Street, 1772 Market St., S.F., 371-9705, https://www.facebook.com/1760MarketStreet.

**Some Thing:** Art drag night with craft table. Fridays, \$5. The Stud, 399 Ninth St., S.F., 863-6623, www.studsf.com.

**Sunday's a Drag:** Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton's Starlight Room, 450 Powell, S.F., 395-8595, www.harrydenton.com.

## COMEDY

**33rd Annual Comedy Day:** It's a festival, it's funny, and it's free. Sun., Sept. 15, noon, free, comedyday.org. Golden Gate Park, Sharon Meadow, John F. Kennedy, S.F., 831-2700, www.sf-recpark.org.

**Bad Movie Night:** Beautiful Creatures: Hosts Sherilyn Connelly, Mike Spiegelman, and Ira Emsig get gothic with this witchy coming-of-age film. Sun., Sept. 15, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

**Big City Improv:** Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$20, bigcityimprov.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

**The Business: A Comedy Show:** Sketch and stand-up comedy. Wednesdays, 8 p.m., \$5. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

**Chris Hardwick:** Feed your inner geek with four funny nights featuring the host of the Nerdist podcast. Sept. 11-14, \$25. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscomedy.com.

**Comedy Blast:** Stand-up comedy with Danny Dechi and guests. Tuesdays, 7:30 p.m., free, dannydechi.com. Neck of the Woods, 406 Clement St., S.F., 387-6343, www.neckofthewoodssf.com.

**Comedy Bodega:** With Marga Gomez, Howard Stone, Anna Seregina, Jennifer Dronsky, Robbie Parra, and Lyall Behrens. Thu., Sept. 12, 8 p.m., free. Esta Noche, 3079 16th St., S.F., 861-5757, www.estanocheclub.com.

**Comedy Bottle:** The Purple Onion at Kells presents two nights with headliner Zorba Jevon Hughes. Sept. 13-14, 8:30 p.m., \$15, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

**Comedy Central's Up Next: A CC Certified Talent Search:** The best comedian to rock this stand-up competition will be invited to a regional showcase (and on to certain wealth, fame, and immortality from there, we assume). Sun., Sept. 15, 7:30 p.m., \$12.50. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscomedy.com.

**Comedy Night:** Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. BrainWash Cafe & Laundromat, 1122 Folsom, S.F., 861-3663, www.brainwash.com.

SAT 9/14

▼ ART

## AND THE SECA GOES TO...

Every two years, SECA (Society for the Encouragement of Contemporary Art) gives out awards in conjunction with SFMOMA. It's a one-two punch that bestows attention and celebrity on emerging Bay Area artists who deserve more attention and celebrity. The **SECA Art Awards** usually culminate in an exhibition at SFMOMA, but with the museum's closing and expansion, the 2012 winners were left without the traditional venue to show off their work. Which is why nontraditional venues are where — starting Saturday, Sept. 14 — you'll find the work of the 2012 winners. In downtown Oakland, Zarouhie Abdalian has made a sound installation that will emanate from Frank Ogawa Plaza. At the Neptune Soci-

ety Columbarium near San Francisco's Inner Richmond District, Josh Fraught has installed mixed-media sculptures. In San Francisco's Presidio, David Wilson has implanted a 16-foot-high drawing, with the work's exact location and other details found on hand-drawn maps available at SFMOMA's entrance on 151 Third St. (Wilson is also doing five other SECA projects.) And at SFMOMA's website (sfmoma.org), filmmaker John Herschend will debut his film, *Stories From the Evacuation*, about all the moving of art and personnel that happened at the museum in the past four months. During its shutdown, SFMOMA is saying "it's more open than ever." The SECA exhibitions are proof of that.

SECA Art Awards winners exhibition, Sept. 14 through Nov. 17, at various Bay Area locations. For more information, go to sfmoma.org/exhib\_events/exhibitions/570.

JONATHAN CURIEL

**Comet Club Comedy:** Your free weekly chance to laugh in the Marina (instead of at it). Thursdays, 8:30 p.m., free. Comet Club, 3111 Fillmore, S.F., 567-5589.

**The Cynic Cave:** Live recording for a Burger Records comedy album featuring routines by Joey Devine, Kaseem Bentley, Land Smith, Natasha Muse, Ray Molina, Sad Vicious, and Scott Capurro. Sat., Sept. 14, 8 p.m., \$10, cyniccave.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

**Dueling Pianos at Johnny Foley's:** Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 2430 O'Farrell St., S.F., 954-0777, www.johnnyfoleys.com.

**The Eric Show:** Hosted by Eric Barry. Tuesdays, 8 p.m., \$5, facebook.com/EricBarryComedy. Milk Bar, 1840 Haight, S.F., 387-6455, www.milksf.com.

**F!#&ing Free Fridays:** Even your worst ex can't take away your ability to laugh at yourself when EndGames Improv riffs on "Your F!#&ed Up Relationship" every week. Fridays, 10:30 p.m., free, freecomedyfridays.eventbrite.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

**Fresh Like Cadaver:** A monthly horror-themed, live movie riffing comedy show in the spirit of *Mystery Science Theater 3000*. Second Friday of every month, 8 p.m., \$10, facebook.com/FreshLikeCadaver. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

**Godzilla: Live on Stage!** The famous Japanese monster forsakes Tokyo for a new target — San Francisco — in this comical stage adaptation. Fridays, Saturdays, 8 p.m. Continues through Sept. 28, \$20, godzilla-live.eventbrite.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

**Harvey's Funny Tuesdays:** Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, S.F., 431-4278, www.harveysf.com.

**Hump Day Comedy:** With hosts Sandra Risser and Suzy Vincent. Second Wednesday of every month, 8 p.m., free. The Stud, 399 Ninth St., S.F., 863-6623, www.studsf.com.

**Im Hussein Jubilee Show:** Arabic skit comedy by the Ajyal Theatrical Group featuring Im Hussein. Fri., Sept. 13, 8 p.m., \$45-\$85. Palace of Fine Arts, 3301 Lyon, S.F., 567-6642, www.palaceoffinearts.org.

MON 9/16

▼ LIT

## THIS IS HOW YOU WIN

**Junot Díaz** won the National Book Critics Circle Award and the Pulitzer Prize for his 2008 novel *The Brief Wondrous Life of Oscar Wao* and was a finalist for the National Book Award for his 2012 collection *This Is How You Lose Her*, released in paperback two weeks ago. In its citation, the selection panel stated that "Díaz has created an open, streetwise diction that combines high and low, Spanish and English, and erudition of cool ambivalence and heat: the

resulting voice, as it delineates both heart-break and comedy, is electrifying and unprecedented in American literature." Most of his work deals directly with the immigrant experience, though with fantastic elements of science fiction and a hint of the epic. Díaz, also of *The New Yorker's* top 20 under 40 and a MacArthur Fellow, will be in conversation with Sean San José, the dynamo director of Intersection for the Arts' resident theater company Campo Santo. Tickets include a copy of the book.

Junot Díaz with Sean San José starts at 11 a.m. on Monday, Sept. 16, at JCCSF (3200 California). \$30; call 292-1200 or visit jccsf.org. **EVAN KARP**

Joe Gorman. Mon., Sept. 16, 8 p.m., free, facebook.com/baby-boyrepresents. The Rite Spot Cafe, 2099 Folsom, S.F., 552-6066, www.ritespotcafe.net.

**San Francisco Improv Festival:** Improvised comedy/theater troupes from the Bay Area and beyond converge on Battery Street for a weeklong cavalcade of on-the-spot and off-the-cuff creativity. Sept. 12-21. Eureka Theatre, 215 Jackson, S.F., 788-7469, www.theurekatheatre.com.

**Secret Improv Society:** Underground improvisational theater. Saturdays, 10 p.m., \$17 advance, improvociety.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

**S.F. Comedy Showcase:** Weekly roundup of local laughmakers. Sundays, 8 p.m., \$12.50. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

**Storking Comedy:** Weekly stand-up routines followed by bonus interview segments. Thursdays, 6:30 p.m., free, facebook.com/SylvanProductions. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, www.storkcluboakland.com.

**Will Durst:** Boomeraging: From LSD to OMG: Tuesdays, 8 p.m. Continues through Oct. 29, \$15-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

## DANCE - PERFORMANCES

**20th Annual Dancing Poetry Festival:** A festival that is exactly what it sounds like — i.e., select poetry that is choreographed and danced — presented by Natica Angilly's Poetic Dance Theater Company. Sat., Sept. 14, 12-4 p.m., \$6-\$15, dancingpoetry.com. Florence Gould Theater at the Legion of Honor, 100 34th Ave., S.F., 863-3330, www.famst.org/legion/index.asp.

**EmSpace Dance:** World premiere of *Monkey Gone to Heaven*, a new theatrical dance work about primates, prayer, and perhaps a little bit of the Pixies. Starting Sept. 13, Thursdays-Saturdays, 8 p.m.; Sundays, 7 p.m. Continues through Sept. 22, \$20, emspaceandance.org. CounterPULSE, 1310 Mission, S.F., 626-2060, www.counterpulse.org.

**Flamenco del Oro:** Live music and dance by the Oakland performance troupe. Sat., Sept. 14, 8 p.m., \$10, flamencodeloro.com. The Emerald Tablet, 80 Fresno St., S.F., 500-2323, www.emtab.org.

**Misión Flamenca:** Monthly live music and dance performances. Second Saturday of every month, 7:30 p.m., facebook.com/mision.flamenca. Bissap Baobab, 3372 19th St., S.F., 826-9287, www.bissapbaobab.com.

**San Francisco Dance Film Festival: Opening Night:** The SFDF's first evening features a collection of screendance shorts from around the globe. Thu., Sept. 12, 7 p.m., \$13-\$15, sfdancefilmfest.org. Roxie Theater, 3117 16th St., S.F., 863-1087, www.roxie.com.

**San Francisco Dance Film Festival:** Kinda like the Sundance film festival, only with actual onscreen dancing. Sept. 13-15, 7 p.m., \$13-\$15, sfdancefilmfest.org. Delancey Street Theater, 600 Embarcadero, S.F., 512-5153, www.delanceystreetfoundation.org.

**Tim Rubel Human Shakes:** The theatrically inclined "sustainable dance company" presents *Here and Then*, a dance installation inspired by Harvey Milk and dedicated to anyone who feel rootless in the LGBT community. Sept. 14-15, 8 p.m., \$17-\$23, humanshakes.com. ODC Dance Commons, 351 Shotwell, S.F., 621-0643, www.odcschool.org.

**West Wave Dance Festival: Performance 1:** Dance Brigade curates this West Wave festival entry — the first of four separate showcases in September and October — spotlighting "The Beat of 24th and Mission." Mon., Sept. 16, 8 p.m., \$15-\$20, westwavedance.org. Z Space Studio, 450 Florida, S.F., 626-0453, www.zspace.org.

## FESTIVALS

**10th Annual Architecture and the City Festival:** With a theme of "Unbuilt San Francisco," this year's installment of the annual architecture/urban planning fest includes design exhibitions, walking tours, home tours, lectures, films, family programs >>



Nina Subin



(e.g., a sandcastle building class), a photo scavenger hunt, and other activities for anyone interested in the impact of our built environment. Through Sept. 30, [archandcity.org](http://archandcity.org). Multiple San Francisco Locations, multiple addresses, S.F., N/A.

**2013 Bay One Acts Festival:** 13 regional theater companies present 13 world premieres at this festival of short plays. Starting Sept. 14, Wednesdays-Sundays, 8 p.m. Continues through Oct. 5, \$20-\$40, [bayoneacts.org](http://bayoneacts.org). Tides Theatre, 533 Sutter St., S.F., 399-1322, [www.tidestheatre.org](http://www.tidestheatre.org).

**20th Annual Dancing Poetry Festival:** A festival that is exactly what it sounds like — i.e., select poetry that is choreographed and danced — presented by Natica Angilly's Poetic Dance Theater Company. Sat., Sept. 14, 12-4 p.m., \$6-\$15, [dancingpoetry.com](http://dancingpoetry.com). Florence Gould Theater at the Legion of Honor, 100 34th Ave., S.F., 863-3330, [www.famsf.org/legion/index.asp](http://www.famsf.org/legion/index.asp).

**22nd Annual San Francisco Fringe Festival:** 36 different theater companies present more than 150 performances during this two-week showcase of new theatrical works. See the festival website for synopses and show schedules. Through Sept. 21, \$10-\$12.99 per show, [sffringe.org](http://sffringe.org). Exit Theatre, 156 Eddy, S.F., 673-3847, [www.theexit.org](http://www.theexit.org).

**22nd Annual iVivaFest!:** The monthlong Mexican heritage festival returns to many venues throughout San Jose, with events including music/dance workshops at the Tech Museum (Aug. 31-Sept. 2), Romance of Mexico gala concert at the SAP Center (Sept. 7), Jose Guadalupe Posada art exhibit at the Mexican Consulate (Sept. 13-Dec. 30), Mariachi Mass at the Cathedral Basilica of St. Joseph (Sept. 15), a concert headlined by Latin electronic band Kinky at the San Jose Civic Auditorium (Sept. 28), and much more. Through Sept. 28, [vivafest.org](http://vivafest.org). Multiple Bay Area Locations, S.F., N/A.

**23rd Annual Autumn Moon Festival:** Grant Avenue's crowded sidewalks become even more festive than usual when dragon parades, dance performers, vendors, and other ambassadors of Chinese culture take over the neighborhood for two days full of pageantry. Sept. 14-15, 11 a.m.-6 p.m., free, [moonfestival.org](http://moonfestival.org). Chinatown, Grant, S.F., N/A, [www.sanfranciscochinatown.com](http://www.sanfranciscochinatown.com).

**33rd Annual Comedy Day:** It's a festival, it's funny, and it's free. Sun., Sept. 15, noon, free, [comedyday.org](http://comedyday.org). Golden Gate Park, Sharon Meadow, John F. Kennedy, S.F., 831-2700, [www.sf-recpark.org](http://www.sf-recpark.org).

**Fifth Annual Atheist Film Festival:** A collection of documentaries and feature films celebrate reason and critical thinking — not touchy-feely spirituality — at this self-proclaimed "film festival you can believe in." Sat., Sept. 14, noon, \$10-\$12, [sfaetheistfilmfestival.org](http://sfaetheistfilmfestival.org). Roxie Theater, 3117 16th St., S.F., 863-1087, [www.roxie.com](http://www.roxie.com).

**Ghirardelli Chocolate Festival 2013:** Annual food fête celebrating almost every variety of chocolate you can imagine. In addition to the dessert samples, enjoy live music, chef demonstrations, ice cream eating contests, a silent auction to benefit Project Open Hand, and more. Sept. 14-15, noon, \$20-\$25, [ghirardelli.com/chocolatefestival](http://ghirardelli.com/chocolatefestival). Ghirardelli Square, 900 N. Point, S.F., 775-5500, [www.ghirardellisq.com](http://www.ghirardellisq.com).

**San Francisco Dance Film Festival: Opening Night:** The SFDF's first evening features a collection of screendance shorts from around the globe. Thu., Sept. 12, 7 p.m., \$13-\$15, [sfdancefilmfest.org](http://sfdancefilmfest.org). Roxie Theater, 3117 16th St., S.F., 863-1087, [www.roxie.com](http://www.roxie.com).

**San Francisco Dance Film Festival:** Kinda like the Sundance film festival, only with actual onscreen dancing. Sept. 13-15, 7 p.m., \$13-\$15, [sfdancefilmfest.org](http://sfdancefilmfest.org). Delancey Street Theater, 600 Embarcadero, S.F., 512-5153, [www.delanceystreetfoundation.org](http://www.delanceystreetfoundation.org).

**San Francisco Improv Festival:** Improvised comedy/theater troupes from the Bay Area and beyond converge on Battery Street for a weeklong cavalcade of on-the-spot and off-the-cuff creativity. Sept. 12-21. Eureka Theatre, 215 Jackson, S.F., 788-7469, [www.theeurekatheatre.com](http://www.theeurekatheatre.com).

**Second Annual Bay Area Chamber Music Festival:** Classical Revolution throws a monthlong festival at venues throughout the region — including Revolution Cafe (of course), Red Poppy

Art House, Salle Pianos, S.F. Community Music Center, Emerald Tablet, Duende, Yoshi's Oakland, Awaken Cafe, Mill Valley Public Library, and many more — featuring some of the Bay Area's finest chamber music performers. Through Sept. 30, [classicalrevolution.org](http://classicalrevolution.org). Multiple Bay Area Locations, S.F., N/A.

**Summersalt 2013:** Music block party with The Grouch & Eligh, Felix Cartal, Kill Paris, Big Black Delta, Midi Matilda, K Theory, Jay Ant, Tasty Treat, Festiva, Aaron Axelsen, The Schmidt, Tech Minds, MPH, SkOstep, and R3Y (ages 18+, enter at 16th Street & Wisconsin). Sat., Sept. 14, noon, \$30-\$50, [summersalt.eventbrite.com](http://summersalt.eventbrite.com). Thee Parkside, 1600 17th St., S.F., 252-1330, [www.theeparkside.com](http://www.theeparkside.com).

**West Wave Dance Festival: Performance 1:** Dance Brigade curates this West Wave festival entry — the first of four separate showcases in September and October — spotlighting "The Beat of 24th and Mission." Mon., Sept. 16, 8 p.m., \$15-\$20, [westwavedance.org](http://westwavedance.org). Z Space Studio, 450 Florida, S.F., 626-0453, [www.zspace.org](http://www.zspace.org).

**Yerba Buena Family Day:** The Children's Creativity Museum (fka Zeum), Contemporary Jewish Museum, Museum of the African Diaspora, SFMOMA, and Yerba Buena Gardens unite to present a free arts & culture festival featuring live music, craft projects, film screenings, and more. Sun., Sept. 15, 11 a.m.-4 p.m., free. Multiple San Francisco Locations, multiple addresses, S.F., N/A.

## LITERARY EVENTS

**20th Annual Dancing Poetry Festival:** A festival that is exactly what it sounds like — i.e., select poetry that is choreographed and danced — presented by Natica Angilly's Poetic Dance Theater

Company. Sat., Sept. 14, 12-4 p.m., \$6-\$15, [dancingpoetry.com](http://dancingpoetry.com). Florence Gould Theater at the Legion of Honor, 100 34th Ave., S.F., 863-3330, [www.famsf.org/legion/index.asp](http://www.famsf.org/legion/index.asp).

**Danny Bland:** The Seattle music scene veteran reads from *In Case We Die*, his debut novel set in Jet City's go-go grunge '90s that X's John Doe described as "much funnier & more satisfying than any other junkie rock 'n' roll tragedy." Wed., Sept. 11, 7:30 p.m., free. The Booksmith, 1644 Haight, S.F., 863-8688, [www.booksmith.com](http://www.booksmith.com).

**Ezekiel Tyrus:** San Francisco is the setting for doomed love and dissolution in *Eli, Ely*, the tragicomic novel from which this "performance storyteller" reads tonight. Fri., Sept. 13, 7:30 p.m., [facebook.com/events/215042921993273](http://facebook.com/events/215042921993273). The Beat Museum, 540 Broadway, S.F., 399-9626, [www.thebeatmuseum.org](http://www.thebeatmuseum.org).

**Feast of Words: A Literary Potluck:** Feed your brain and your belly at this monthly meeting of local scribes and chefs. Be sure to check the website in advance to learn about each month's theme. Third Tuesday of every month, 7 p.m., \$10-\$12 (or \$5 with potluck dish), [feastofwords.somarts.org](http://feastofwords.somarts.org). SOMArts Cultural Center, 934 Brannan, S.F., 863-1414, [www.somarts.org](http://www.somarts.org).

**Gary Soto:** The local author fills you in on everything you always wanted to know about poetry (but were afraid to ask) when he reads from *What Poets Are Like: Up and Down with the Writing Life*. Thu., Sept. 12, 6:30 p.m., free. Main Library, Koret Auditorium, 100 Larkin, S.F., 557-4595, [www.sfpl.org](http://www.sfpl.org).

**Jesse Michaels:** Operation Ivy's ska-punk pioneer presents his debut novel, *Whispering Bodies: A Roy Belkin Disaster*, in conversation with *Any Resemblance to Actual Persons* author Kevin Allardice. Thu., Sept. 12, 7 p.m., free. Books Inc./Berkeley, 1760 Fourth St.,

Berkeley, 510-525-7777, [www.booksinc.net](http://www.booksinc.net).

**Junot Diaz:** Join the Pulitzer Prize-winning novelist (*The Brief Wondrous Life of Oscar Wao*) for a morning conversation with Campo Santo theater company co-founder Sean San José. Ticket price includes a copy of Diaz's *This Is How You Lose Her*. Mon., Sept. 16, 11 a.m., \$30-\$40. Jewish Community Center of San Francisco, 3200 California, S.F., 292-1200, [www.jccsf.org](http://www.jccsf.org).

**Kate Greenstreet & Sara Mumolo:** Free afternoon poetry readings on the SFSU campus. Thu., Sept. 12, 4:30 p.m., free. Poetry Center, 1600 Holloway, S.F., 338-2227, [www.sfsu.edu/~poetry](http://www.sfsu.edu/~poetry).

**Larry C. White:** San Francisco's future is a bit sticky is White's speculative enviro-fiction book *The Corps 2087*, Wed., Sept. 11, 7 p.m., free. The Green Arcade, 1680 Market, S.F., 431-6800, [www.thegreenarcade.com](http://www.thegreenarcade.com).

**Literary Clown Fooley:** Literature meets circus arts at this adult-themed, 90-minute cabaret (with open bar and live music). Second Friday of every month, 8 p.m., \$10, [booksmith.com/lcf](http://booksmith.com/lcf). The Booksmith, 1644 Haight, S.F., 863-8688, [www.booksmith.com](http://www.booksmith.com).

**Litquake Epicenter:** San Francisco book launch for Cristina Garcia's novel *King of Cuba*, with conversational assistance from Zyzzyva's Oscar Villalon. Mon., Sept. 16, 7 p.m., \$5-\$10 suggested donation, [litquake.org](http://litquake.org). Hotel Rex, 562 Sutter, S.F., 433-4434.

**Marisha Pessl:** The *Special Topics in Calamity Physics* author reads from her sophomore novel, *Night Film*. Mon., Sept. 16, 6 p.m., free. Book Passage, 1 Ferry Building Ste. 42, S.F., 835-1020, [www.bookpassage.com](http://www.bookpassage.com).

**Mary Kay Zuravleff:** Reading from *Man Alive!*, her fictional peek into a family transformed by a freak bolt of lightning. Wed., Sept. 11, 6 p.m., free. Book Passage, 1 Ferry Building Ste. 42, S.F., 835-1020, [www.bookpassage.com](http://www.bookpassage.com).

**Rogue Agent! The One City One Book 2013 Scavenger Hunt:** This puzzling scavenger hunt inspired by Cory Doctorow's YA novel *Little Brother* takes teams through the library and beyond in search of clues. Sat., Sept. 14, 2-5:30 p.m., free with RSVP (required), [mastermindhunts.com](http://mastermindhunts.com). San Francisco Main Library, 100 Larkin, S.F., 557-4400, [www.sfpl.org](http://www.sfpl.org).

**Small Press Traffic:** Afternoon poetry readings by Lourdes Figueroa, Wendy Trevino, and Nicole Trigg. Sun., Sept. 15, 5 p.m., \$6-\$10, [smallprestraffic.org](http://smallprestraffic.org). Artists' Television Access, 992 Valencia, S.F., 824-3890, [www.atasite.org](http://www.atasite.org).

**Tom Barbash:** The California College of the Arts writing instructor discusses his new short story collection, *Stay Up with Me*, in conversation with McSweeney's Jordan Bass. Thu., Sept. 12, 7:30 p.m., free. The Booksmith, 1644 Haight, S.F., 863-8688, [www.booksmith.com](http://www.booksmith.com).

**Write Club:** Writers spar in 7-minute bouts based on given themes. Hosted by Casey Childers and Steven Westdahl. Third Tuesday of every month, 8 p.m., \$10, 647-2888, [writeclubsf.com](http://writeclubsf.com). Make-Out Room, 3225 22nd St., S.F., [www.makeoutroom.com](http://www.makeoutroom.com).

**Writers with Drinks:** Charlie Jane Anders hosts readings by Corrina Bain, Susan Ee, Cecilia Tan, and Tad Williams. Sat., Sept. 14, 7:30 p.m., \$5-\$10, [writerswithdrinks.com](http://writerswithdrinks.com). Make-Out Room, 3225 22nd St., S.F., 647-2888, [www.makeoutroom.com](http://www.makeoutroom.com).

## POETRY AND SPOKEN WORD

**16th and Mission Poetry Slam:** Impromptu gathering of people to sing, dance, shout, and read spoken word. Thursdays, 9 p.m., free, [16thmission.com](http://16thmission.com). 16th St. BART Station, 2000 Mission St., S.F.

**20th Annual Dancing Poetry Festival:** A festival that is exactly what it sounds like — i.e., select poetry that is choreographed and danced — presented by Natica Angilly's Poetic Dance Theater Company. Sat., Sept. 14, 12-4 p.m., \$6-\$15, [dancingpoetry.com](http://dancingpoetry.com). Florence Gould Theater at the Legion of Honor, 100 34th Ave., S.F., 863-3330, [www.famsf.org/legion/index.asp](http://www.famsf.org/legion/index.asp).

**Holla Back:** Weekly poetry open mic with a hip-hop vibe. Thursdays, 7:30-10 p.m., free/donation, all ages. EastSide Arts Alliance,

MON 9/16

▼ DANCE

## READY AND ROWDY

Get ready for a rambunctious evening of dance when the four performance-long **West Wave Dance Festival** launches at Z Space. There will be a Dance Mission Theater-curated program called *The Beat of 24th and Mission* with its own multiethnic, all-woman Dance Brigade and Grrl Brigade, as well as transgender choreographer Sean Dorsey, Afro-Cuban dance from Ramon Ramos Alayo's Alayo Dance Company, goth-robot doll troupe Anna and the Annadroids, Duniya Dance and Drum Company, and contemporary dance company Nicole Klaymoon's Embodiment Project. The dances on the bill are guaranteed to make some noise. Rounding out the evening are hip-hop, taiko, and political dance. The festival continues in three more performances, each with a unique lineup: four commissioned choreographers at ODC's Studio B on Oct. 5, five unexpected pairs of choreographers assigned to create new work together at Z Space on Oct. 21, and four choreographers of contemporary ballet at Z Space on Oct. 28.



Patrick Hicky

Ramon Ramos Alayo's  
Alayo Dance Company

Dance Mission Theater presents *The Beat of 24th and Mission* at 8 p.m. at Z Space, 450 Florida, S.F. Tickets are \$15-\$20; visit [zspace.org](http://zspace.org). **IRENE HSIAO**

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2277 International, Oakland, 510-533-6629, [www.eastside-artsalliance.com](http://www.eastside-artsalliance.com).

**Mortified: Back to School:** All the seasonal clothing sales in the world can't compensate for the awkwardness of being a teenager at the start of the school year, as evidenced by storytellers Christina Kerby, Margot Leitman, Lily Sloan, Sean Sweeney, and Scott Kravitz. Fri., Sept. 13, 7:30 p.m., \$14-\$21, [getmortified.com](http://getmortified.com). DNA Lounge, 375 11th St., S.F., 626-1409, [www.dnalounge.com](http://www.dnalounge.com).

**Small Press Traffic:** Afternoon poetry readings by Lourdes Figueroa, Wendy Trevino, and Nicole Trigg. Sun., Sept. 15, 5 p.m., \$6-\$10, [smallpresstraffic.org](http://smallpresstraffic.org). Artists' Television Access, 992 Valencia, S.F., 824-3890, [www.atasite.org](http://www.atasite.org).

**The Vent:** A special Monday night installment of the monthly storytelling series, with performances by Leslie Beam, Joe Cole, Doug Cordell, Jeff Greenwald, and Micia Mosely. Mon., Sept. 16, 7 p.m., \$15. Stage Werx 446, 446 Valencia St., S.F., [www.stagewerx.org](http://www.stagewerx.org).

**The WordParty:** Open mic poetry with hosts Jennifer Barone, Daniel Heffez, and Ingrid Keir, plus music by Nova Jazz. Third Tuesday of every month, 8 p.m., \$5 donation, [thewordparty.com](http://thewordparty.com). Viracocha, 998 Valencia, S.F., 374-7048.

## TALKS

**Daniel Ellsberg: Civil Liberties and National Security in the Age of Big Data:** The man who leaked the Pentagon Papers leads this SFSU Constitution Day panel discussion about how the U.S. Constitution applies to the Bradley Manning Era of high-tech surveillance. Tue., Sept. 17, noon, free. SFSU Campus/Humanities Building, 1600 Holloway, S.F., 338-1111, [www.sfsu.edu](http://www.sfsu.edu).

**Jerry Mander: The Commons for Art & Social Change:** The author of *The Capitalism Papers: Fatal Flaws of an Obsolete System* discusses the unsustainable nature of the economic system under which we all live. Thu., Sept. 12, 7 p.m., free. Fort Mason, Bldg. B, (Marina & Buchanan) B350, S.F., 474-6776, [www.fortmason.org](http://www.fortmason.org).

**Marina Abramović:** The iconic (and infamous) performance artist discusses her extraordinary creative life in conversation with BAM/PFA director Lawrence Rinder. Thu., Sept. 12, 7:30 p.m., \$27, [cityarts.net](http://cityarts.net). Nourse Theatre, 275 Hayes St., S.F., 563-2463, [www.cityarts.net/the-nourse](http://www.cityarts.net/the-nourse).

**Peter Schwartz: The Starships ARE Coming:** The Long Now Foundation's Seminars About Long-Term Thinking series goes farther than ever in this talk about the possibilities for deep-space human colonization. Tue., Sept. 17, 7:30 p.m., \$15, [longnow.org](http://longnow.org). SFJAZZ Center, 205 Franklin St., S.F., [www.sfjazz.org](http://www.sfjazz.org).

**Ray Kurzweil: How to Create a Mind:** The theorist discusses

**TUE 9/17**

▼ SCIENCE TALK

## BRAIN IN A BOX

Futurist, author, and pioneering inventor **Ray Kurzweil** will be at the Jewish Community Center to speak on his newest book, *How to Create a Mind*. Kurzweil, probably best known for his writing on the Singularity (his prediction that, about mid-century, computers will become essentially smarter than humans) or for his work creating speech-recognition devices, is confident that his latest theory on pattern recognition will allow humans to conceptually reverse-engineer the human brain, and thus understand better why people do what they do. Kurzweil postulates that it'd be possible with such knowledge to create machines with human intelligence — and beyond. Whether or not you agree with his theory, he's long been a scientific voice both clear and titillating. Why not join Kurzweil as he continues his conceptual journey through the new frontiers of technology? He may be right, he may be wrong, but listen: He's thought a lot about this, and he's really smart.

Ray Kurzweil speaks at 7 p.m. at the Jewish Community Center of San Francisco, 3200 California St., S.F. Tickets are \$30-\$40. 292-1233 or [jccsf.org](http://jccsf.org).

EMILIE MUTERT

artificial intelligence, reverse engineering the brain, and other cerebrally inspirational subjects. Thu., Sept. 12, 7 p.m., \$30-\$40. Jewish Community Center of San Francisco, 3200 California, S.F., 292-1200, [www.jccsf.org](http://www.jccsf.org).

**Same Sex Marriage Panel:** Michael Blackburg, Dennis Nix, and Angela Warren move beyond simple romance and get into the nitty-gritty legal and financial necessities of married gay couples. Wed., Sept. 11, 6:30 p.m. San Francisco LGBT Community Center, 1800 Market, S.F., 865-5555, [www.sfcenter.org](http://www.sfcenter.org).

**Shaping San Francisco: The Bay Bridge, 1936-2013:** Put the newly opened eastern span into perspective at Chris Carlsson's historical overview of the "other" bridge in San Francisco. Wed., Sept. 11, 7:30 p.m., free, [shaping.org](http://shaping.org). 518 Valencia, 518 Valencia St., S.F., 863-9977, [www.518valencia.org](http://www.518valencia.org).

## THEATER

**1776:** Tony Award-winning musical that imagines the Declaration of Independence as an occasion for both signing and singing. Tuesdays-Sundays. Continues through Oct. 6, \$20+. American Conservatory Theater (A.C.T.), 415 Geary, S.F., 749-2228, [www.act-sf.org/site/PageServer](http://www.act-sf.org/site/PageServer).

**2013 Bay One Acts Festival:** 13 regional theater companies present 13 world premieres at this festival of short plays. Starting Sept. 14, Wednesdays-Sundays, 8 p.m. Continues through Oct. 5, \$20-\$40, [bayoneacts.org](http://bayoneacts.org). Tides Theatre, 533 Sutter St., S.F., 399-1322, [www.tidestheatre.org](http://www.tidestheatre.org).

**22nd Annual San Francisco Fringe Festival:** 36 different theater companies present more than 150 performances during this two-week showcase of new theatrical works. See the festival website for synopses and show schedules. Through Sept. 21, \$10-\$12.99 per show, [sffringe.org](http://sffringe.org). Exit Theatre, 156 Eddy, S.F., 673-3847, [www.theexit.org](http://www.theexit.org).

**A Match Made in Hell:** A new musical comedy written and directed by Max and Nicholas Weinbach, respectively. Fridays, Saturdays, 8 p.m. Continues through Sept. 14, \$15-\$20, [matchmadeinhell-musical.com](http://matchmadeinhell-musical.com). Bindlestiff Studio, 185 6th St., S.F., 255-0440, [www.bindlestiffstudio.org](http://www.bindlestiffstudio.org).

**Acid Test:** The Many Incarnations of Ram Dass: Get a dose of spiritual enlightenment in the Mission. Fridays, 8 p.m.; Saturdays, 8:30 p.m. Continues through Oct. 12, \$15-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, [www.themarsh.org](http://www.themarsh.org).

**After the Revolution:** The Bay Area premiere of Amy Herzog's family drama about Marxism, memories, and disillusionment. Wednesdays-Saturdays, 8 p.m.; Sundays, 2 & 7 p.m.; Tuesdays,

7 p.m. Continues through Sept. 29, \$32-\$60. Aurora Theatre Company, 2081 Addison, Berkeley, 510-843-4822, [www.auroratheatre.org](http://www.auroratheatre.org).

**Beach Blanket Babylon:** Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, \$25-\$130, [beachblanketbabylon.com](http://beachblanketbabylon.com). Club Fugazi, 678 Green, S.F., 421-4222, [www.beachblanketbabylon.com](http://www.beachblanketbabylon.com).

**Buried Child:** Revival of Sam Shepard's Pulitzer Prize-winning drama about the decline of the American Dream. Tuesdays-Sundays. Continues through Oct. 6. Magic Theatre, Fort Mason, Bldg. D, Marina & Buchanan, S.F., 441-8822, [www.magictheatre.org](http://www.magictheatre.org).

**Foodies! The Musical:** A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, [foodiesmusical.com](http://foodiesmusical.com). Shelton Theater, 533 Sutter, S.F., 433-3040, [www.sheltontheater.com](http://www.sheltontheater.com).

**Godzilla: Live on Stage!** The famous Japanese monster forsakes Tokyo for a new target — San Francisco — in this comical stage adaptation. Fridays, Saturdays, 8 p.m. Continues through Sept. 28, \$20, [godzilla-live.eventbrite.com](http://godzilla-live.eventbrite.com). Dark Room Theater, 2263 Mission, S.F., 401-7987, [www.darkroomsf.com](http://www.darkroomsf.com).

**Hedwig and the Angry Inch:** The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, S.F., 776-1747, [www.boxcartheatre.org](http://www.boxcartheatre.org).

**Im Hussein Jubilee Show:** Arabic skit comedy by the Ajyal Theatrical Group featuring Im Hussein. Fri., Sept. 13, 8 p.m., \$45-\$85. Palace of Fine Arts, 3301 Lyon, S.F., 567-6642, [www.palaceoffinearts.org](http://www.palaceoffinearts.org).

**Macbeth:** Kenneth Kelleher directs these Free Shakespeare in the Park performances starring Michael Ray Wisely in the title role. Saturdays, Sundays, 2 p.m. Continues through Sept. 15, free, [sfshakes.org](http://sfshakes.org). Presidio Parade Grounds, Lincoln & Montgomery, S.F., N/A.

**Macbeth at Fort Point:** We Players present their epic staging of the Bard at a location — in and around the cold stone corridors and dank staircases of the old fort — that's not too far removed from a Scottish castle. Thursdays-Sundays, 6 p.m. Continues through Oct. 6, \$45-\$60, [weplayers.org](http://weplayers.org). Fort Point, Marine Drive, S.F., 556-1693, [www.nps.gov/topo](http://www.nps.gov/topo).

**The Scion:** Solo show about "murder, privilege, and sausage" by Brian Copeland. Fridays, 8 p.m.; Saturdays, 5:30 p.m. Continues through Oct. 26, \$15-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, [www.themarsh.org](http://www.themarsh.org).

**Sex and the City: Live!** A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, [trannysnack.com](http://trannysnack.com). 1772 Market Street, 1772 Market St., S.F., 371-9705, <https://www.facebook.com/1760MarketStreet>.



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# Living Off the Grid

Chuck Close faces the past.

BY JONATHAN CURIEL

**T**here are many reasons to love Chuck Close. There's the way he gave the art world "grid paintings," where hundreds of tiny quadrants compose a single, large canvas. There's the way he used his own face — distinctive but unhandsome — for scores of self-portraits that have become prized by collectors and museums. And there's the way he persevered through a medical calamity that — in 1988, when he was 48 — left him severely paralyzed. Here's another reason to love Close: His candor about his own failings and the failings he sees in others. People who've misjudged Chuck Close occupy a special place in his cerebral cortex.

"I was spat on and I had beer cans thrown at me," Close says, remembering the early years of his career, when his paintings of his own photographs were ridiculed by what he calls "eyeball Realists who think that if you're drawing from life that you're closer to God. They hated me. And the critics hated me."

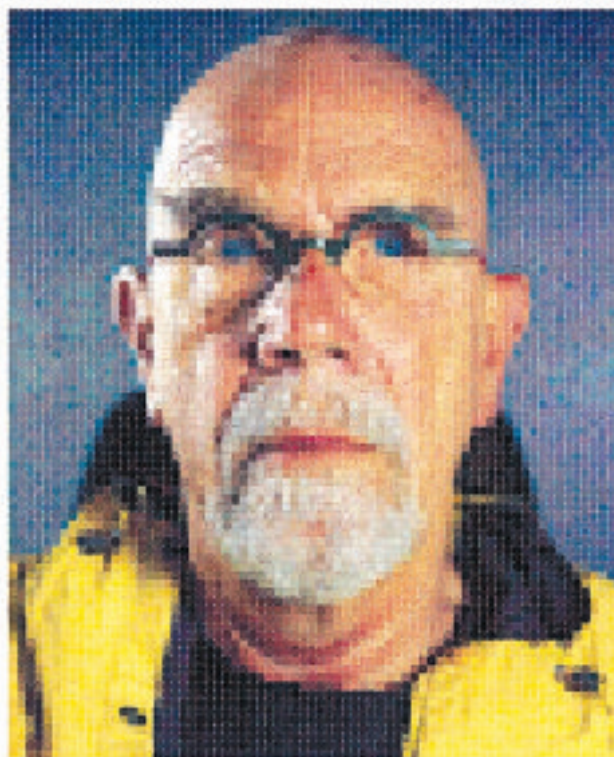
Especially *New York Times* art critic Hilton Kramer, who in 1971 — at Close's first exhibition — savaged him in the pages of the country's most influential arts section. "I still remember the review," Close says. "He said, 'And then there is the inevitable lunatic.' He said, 'Close's work is evidence of the kind of work that's washed ashore when the tide of pop art went out.' I wear that as a badge of honor. If Hilton Cramer liked what I did, I would have killed myself."

A new retrospective of Close's work, "Chuck Close: Important Works on Paper from the Past Forty Years," at John Berggruen Gallery, is both a celebration of Close's enduring career and a behind-the-scenes examination of the peculiarities that make Close's work so unique. The gridded photographs, or maquettes, that he uses for the basis of his behemoth paintings are displayed at the gallery. And so are works filled with scores of colorful quadrants — quadrants of circles, triangles, teardrops, boomerangs, and other assorted shapes that, viewed up close, are a cosmos of head-spinning hieroglyphs. Viewed from a distance, the portraits emerge clearly — like jigsaw puzzles that come to life only when the final pieces have been fitfully placed in.

Similar to celebrated author Raymond Carver, who embraced the short-story format because he had little time to write novels, Close embraced the grid format for a functional reason: It makes painting large canvases a lot easier, reducing a task that might seem insurmountable (or even Sisyphian) to a series of smaller steps that someone with a short attention span can handle. Close says he was a poor-perform-

ing student in high school who may never have graduated — and never gotten into Yale's MFA program, and never become a celebrated artist — without the lure of art classes. "If I hadn't had art," he says in a phone interview from his New York home, "I would have dropped out of school."

The almost-dropout now commands prices of \$2 million and more for his large-scale pieces, which can take months of painstaking work to complete. (Though confined to a wheelchair, Close can move his shoulders and hands, and employs an adhesive contraption to stabilize his painting hand as he uses a brush — or his fingers to smear paint directly onto the canvas.) Because of his celebrity, Close photographs and paints people who other artists might never meet. Brad Pitt, for example, is a friend who has posed for Close, and the John Berggruen Gallery exhibit features a tapestry of Pitt, who recently admitted to Close — before it emerged publicly — that he



Pushing through prosopagnosia.

shared Close's face-blindness disorder. Those with prosopagnosia, as it's called medically, have trouble remembering people's faces. One reason that Close specializes in painting faces is his need to create two-dimensional likenesses, which help him actually remember profiles. Earlier this year,

Pitt took Close's advice and publicly acknowledged his own prosopagnosia.

"I was photographing Brad Pitt," Close says, "and he said, 'You know — I have the same problem you have.' I said, 'Really?' He said, 'Yeah. I've had it my whole life. They think I'm rude, that I don't remember anybody, that I'm stuck up.' And I said, 'You have to come out of the closet. Right now. Because if you admit you have a problem, people will cut you slack.'"

Close's works of composer Philip Glass, another friend, are among his best-known images. Close is so synonymous with pixelated art that software companies (and, way back in the early 1970s, the Massachusetts Institute of Technology) have named pixelating programs after him.

"I was way ahead of my time," Close says. "In 1973, I was on my way to a gallery, and I saw *Scientific American* at a newsstand, and it had a computer-generated cover, and I thought, 'Oh, shit.' I behaved like a computer, about which I knew nothing. What I did was in a way what a computer did."

And now Close, who's 73, uses computers to flesh out his own artistic vision. *Self-Portrait (Yellow Raincoat)* is a watercolor print from this year that Close printed with a program that incorporates more than 10,000 of his own unique watercolor marks.

"I recognize reality," Close says of using technology, then bellows — when asked what more he can do artistically — "I'm not done yet. I'm very excited about what I'm doing now."

**"Chuck Close: Important Works on Paper from the Past Forty Years"**

Through Nov. 16 at John Berggruen Gallery, 228 Grant Ave., S.F. Free; 781-4629 or berggruen.com.

## ▼ KNOW YOUR STREET ART

### Mojo Man

1 Clarion Alley

**I**n San Francisco's most acclaimed alley for street art, it's stood out for almost two decades. *Mojo Man* is transfixing and flat-out strange — a portrait of a man with out-of-proportion limbs and an out-of-place demeanor. Kenneth Huerta put up *Mojo Man* at 1 Clarion Alley in 1996, at the height of his street-art career, but Huerta has since disappeared from public view. A one-time standout in San Francisco's street-art scene, Huerta hasn't been heard from in years. "It's a beloved piece," says Aaron Noble, an artist and co-founder of the Clarion Alley Mural Project, under whose auspices Huerta made *Mojo Man*. "Kenneth was a very bohemian guy who hung out a lot in North Beach. He met [Lawrence] Ferlinghetti and did a mural on the side of City Lights. He did a por-

trait of Baudelaire and Edgar Allan Poe. He was very much of a Rimbaudian, hallucinatory kind of bent." Huerta's work has survived at Clarion Alley because of its artistic value (the Mission District alley's most prominent works are re-touched as necessary) and because of its location on the upper floors of a Clarion Alley building, which keeps the piece out of taggers' reach. Huerta, who completed *Mojo Man* in his early 20s, based the large work on a tiny collage of photos that he'd stitched together. The next year, Huerta returned to Clarion Alley to paint the cosmic, planet-oriented motif that surrounds *Mojo Man*. It's Huerta's last surviving S.F. street art, and, as long as it's up, it will be imbued with mystery. "He went out of town, and just kind of drifted away," Noble says of Huerta. "Kenneth deserves to be remembered. He was super talented and super energetic — tagging all over the place. When you were with him, you were in constant fear of getting arrested." J.C.



Mike Koozmin

The work of a disappeared man.





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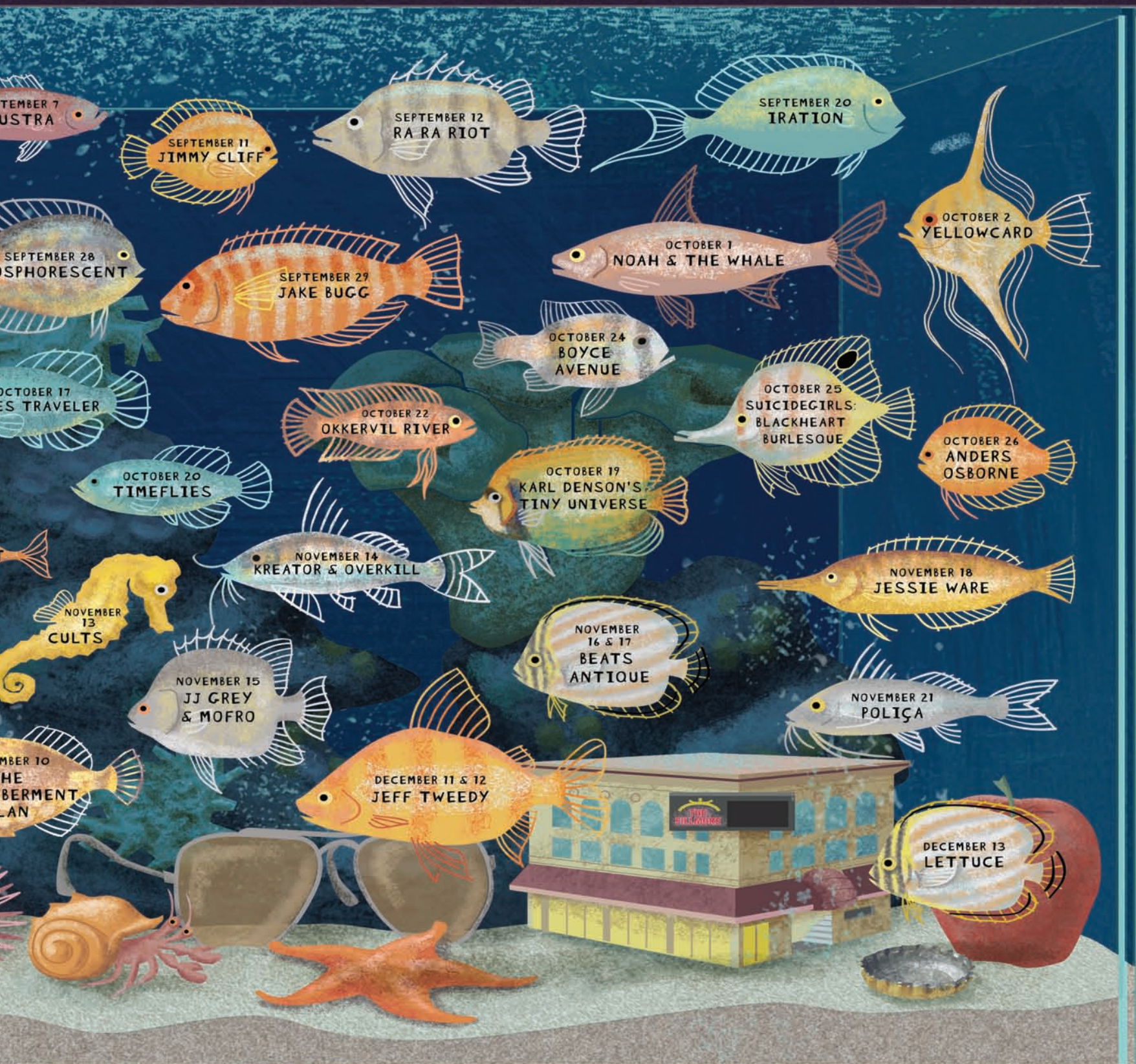


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## ▼ Film

**San Francisco Latino Film Festival**  
*Opens Friday at the Victoria Theater,  
the Opera Plaza, and elsewhere.*

**H**appening in no fewer than nine different venues around town, the San Francisco Latino Film Festival showcases the work of both emerging and already established filmmakers from the U.S., Mexico, Spain, and more than a dozen other countries. There are narrative features, documentaries, and short subjects, all shown in their original language with English subtitles as appropriate (and the occasional English-language film with Spanish subtitles). A must-see in the documentary category is Miguel Picker and Chyng Sun's *Latinos Beyond Reel*, which looks at the negative, often downright cringe-worthy ways that the mainstream media represents Latinos — or doesn't represent the people at all, in spite of the fact

that one-sixth of America's adult population, and one-fourth of American children, are Latino. Kico Velarde's high-concept short film *The Shooting Star Salesman* tells of a door-to-door salesman who can help people find their own wish-granting shooting star, so long as they have faith — a faith he's struggling to regain. And of special note in the narrative category Iris Almaraz and Gustavo Ramos' feature film *Delusions of Grandeur*, about a young woman who moves to San Francisco to find her long-lost mother (and maybe herself, too), which also offers one of the few positive portrayals of transgender women to be found in any film in any festival.

SHERILYN CONNELLY

**San Francisco Dance Film Festival**  
*Opens Thursday at the Roxie Theater  
and the Delancey Screening Room.*

**I**f writing about music is like dancing about architecture, then what are movies about dancing? They're just plain entertaining, and this year's San Francisco Dance Film Festival has plenty to choose from, including more than

three dozen shorts from around the world, and some features having their San Francisco premiere. Shorts to look out for include the meta dancer in a foggy forest who gets fed up with the filmmakers; *One Man Walking*, a high-energy look at krump, hip-hop, and parkour on the mean streets of London; *Spiegelungen (Mirroring)*, about a man exploring a house that proves to be bigger on the inside than the outside (and no, it's not a TARDIS); *Momentum*, the first-person story of how a humble tortilla led to a journey of self-discovery; and *Being Alice: The Making of Alice's Adventures in Wonderland*, about the making of the Royal Opera House in London's first ballet with a newly commissioned score since 1991. London is also the source of the Dance Festival's must-see event, Ross MacGibbon's *Swan Lake 3D*, a you-are-there film version of Matthew Bourne's long-running and much-awarded production of the classic ballet, notable for its use of gothy male swans. It's so mesmerizing, you won't even think about the architecture. **S.C.**

## Films Based on the Classics by a Gay Marxist Atheist

**T**he 1964 documentary *Comizi D'Amore (Love Meetings)* finds filmmaker Pier Paolo Pasolini sounding out the Italian public on questions of contemporary mores. At an artist's studio in Florence, he asks, "Is the problem of sexuality important or not?" "Yes," a young man answers, unsmilingly. To which his interviewer responds, "You say it so grimly, it's frightening. Doesn't this idea make you happy?" The man seems unsure. "So," Pasolini concludes, "sexuality is sad but important." Arguably, he would test that claim in many non-documentary films thereafter.

A writer first, Pasolini had a way with deference toward a literary source, be it the exalted gospel of a Christian saint, the smirking scatology of Chaucer, or the Dantean depravity of de Sade. Clearly he also had a way with selecting sources. Such selectiveness is hard but bracing work, as anyone will discover who tries to navigate the two-day retrospective mini-marathon of Pasolini films playing this weekend at the Roxie and the Castro.

*The Gospel According to Matthew*, easily the best Jesus biopic ever made by a gay Marxist atheist, also was shot in 1964, and in Italy because early-'60s Palestine struck Pasolini as too built-up to look right. It's not a religious testament, but there is a certain piety in the movie's spartan neorealist style, enough so that surely nobody could've expected the same guy would later make an expansively bawdy *Decameron* (1971), *Canterbury Tales* (1972), and *Arabian Nights* (1974), collectively his so-called "Trilogy of Life." These have been decried as regressions from modern authenticity, but look at them now, so full of zits, bad teeth, pubic hair, and unpolished performance skills — indeed, so full of life.

Anyway, Pasolini's variously anti-authoritarian career also seems like a series of self-renunciations. The consensus long-view seems to be that his creative arc was one of ideology sinking into pessimism. It's easy to think so given his final film, *Salò, or the 120 Days of Sodom*, a willfully gratuitous depiction of sadism and fascism which presumed to examine "the divine character of monstrosity." That went way too far for many 1975 viewers, but resonates differently by today's

torture-porn standards. Had Pasolini not been murdered just before its release, what might he have done next? What might he be doing now?

Pasolini: A Film Series runs Sept. 14-15 at Roxie Theater and Castro Theatre. [pasolinifilm.com](http://pasolinifilm.com).

JONATHAN KIEFER

## Moody, Apocalyptic Visions of the Bay Area

**I**t's a frontier town, this, a good place for pausing now and then to wonder where we've come from and where we're going. To the movies? Collectively, the four shows at YBCA's series *Local Boy Makes Good: New Bay Area Film* take stock of our cultural evolution.

A talking-head exercise in puzzling out semantic distinctions between intelligence and consciousness, and between humanity and technology, Doug Wolens' fascinating and unnerving documentary *The Singularity* (Sept. 12) contemplates the impending historical milestone after which machine learning will have exceeded human learning. Wolens gathers many smart people to talk smartly about this. And if Ray Kurzweil's (see page 29 for info on his S.F. talk) merry pronouncement that "we will ultimately become predominantly nonbiological" doesn't help you sleep at night, at least there's also famed UC Berkeley philosophy prof Alison Gopnik pointing out that even pre-lingual human babies still are better learners than the most advanced machines, and that Socrates once thought mass lit-

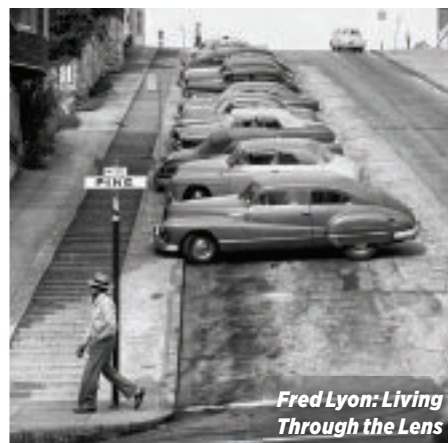
eracy would destroy human culture. It didn't! Then again, Socrates' main concern — that unlimited, unexamined information is no substitute for knowledge — seems all the more pressing on the eve of the Singularity.

"What are we drinking to?" asks the priest. "The apocalypse," the intruder replies. "To your health," says the priest. So goes a characteristically sardonic exchange in Gibbs Chapman's experimental feature *mother mortar, father pestle* (Sept. 19), in which "some sort of atmospheric problem" casts San Francisco, and by extension the world, in perpetual twilight. Annotated by inter-titles in the form of partly redacted State Department missives, Chapman's archetypal yet marvelously idiosyncratic characters gamely carry on along their crossing paths, with shadows ever darkening. Not since our days of vintage film noir has this city seemed so palpably sooty.

The noir era, by the way, was about when local photographer Fred Lyon began making his moodiest and most enduring pictures of the city. Michael House's documentary *Fred Lyon: Living Through the Lens* (Sept. 29) spends a casual hour with the eponymous septuagenarian shutterbug — for money, a shooter of live jazz, interior design, food and wine; for love, a rapt observer of cityscapes, guided by the likes of Cartier-Bresson, Kertész, and Atget. Lyons' snaps of midcentury San Francisco seem like place-portraits for the ages — yet more helpful reminders that there's beauty even in the gloom.

Other such reminders twinkle within the dense fabric of *way* (Sept. 26), Konrad Steiner's cinematic riff on the late East Bay poet Leslie Scalapino's experimental verse epic of the same name. Here, early-aughts video gathered during the first dot-com boom plays under audio of the poet reading her work. Among other things, it's a testament to the city's class-disparity cycle: One sequence records a riot of downtown traffic and LED tickers, ostensibly ascribing "an attitude that they should have a job whether they've means or not" to some yahoo in a tacky wood-paneled Jeep shouting dumbly at the camera as he drives by. Well, maybe things really will be better when the machines finally take over.

"Local Boy Makes Good: New Bay Area Film" runs Sept. 12-29 at Yerba Buena Center for the Arts, 701 Mission St., S.F. 978-2787 or [ybca.org](http://ybca.org). **J.K.**





## FILM CAPSULES

## ▼ Film

For our complete film listings, visit  
SFWeekly.com/movies.  
\* = We recommend it.

## OPENING

**Our Nixon** In spite of all the other, mostly negative changes to the U.S. copyright law in recent decades, works produced by the U.S. government still automatically go into the public domain — and thank goodness, because one of the results is Penny Lane's fascinating *Our Nixon*, a collage film culled from Super 8 home movies shot by Richard Nixon's aides Dwight Chapin, H.R. Haldeman, and John Ehrlichman. *Our Nixon* traces Tricky Dick's career from his 1969 inauguration to his 1974 resignation, supplementing the home movies with contemporary news reports, interviews from later years, and the famous Nixon tapes, including a spooky recording of the newly installed system being explained to Nixon. The original Super 8 films were silent, so of course the footage seldom syncs up with the soundtrack, but that doesn't make images such as Nixon's trip to China any less powerful. (Mao's China is surprisingly cool with Americans shooting home movies.) A segment that does align, Haldeman's Super 8 movie of television cameras broadcasting Nixon calling the astronauts on the moon, shows one of the most famous moments in history quite literally from a new angle. The one disappointing absence in *Our Nixon*, presumably because no footage exists, is Nixon's 1970 meeting with Elvis Presley. Of all the days for Haldeman to stay home! (S.C.)

**Populaire** In late-'50s Normandy, a playboy insurance agent (Romain Duris) grooms his doe-eyed provincial secretary (Déborah François), otherwise a hopeless klutz, to become a world-champion speed-typist. Also, they fall in love. Obstacles include an old flame (*The Artist's* Bérénice Béjo, underused), a disapproving dad (Frédéric Pierrot), and some postwar proto-feminist ideas of upward mobility. The movie has a nice French way of openly taking it for granted that its leads will be together by the end, but that isn't enough to keep it from tasting like an unfresh, vaguely unhealthy confection. First-time director Régis Roinsard lays on the retro-romcom stylings thickly, nesting the lovers' courtship amid peppy tunes, fulgent lighting, punctilious production design, and an increasingly hammy series of high-stakes type-offs. (There is something counterproductive about scenes of speed-typing done in slow-motion.) He also stages a bold *Vertigo* homage, as if to acknowledge the perils of obsession with an unrecoverable past, but it just reminds us that his *Populaire* by contrast is a regressive, too-cute fairy tale. Or something. At times it's as if, by some translation error, a studio executive's request for an old Rock Hudson movie was misunderstood to be asking for an old *Rocky* movie. François is lovely and delightful, if much more plausible as swan than ugly duckling, and Duris, not quite smooth enough, at least does his duty with relative aplomb. (J.S.)

## FILM SHOWTIMES

Arthouse listings compiled by John Graham. To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.

**Adobe Books.** *Valencia*: Film adaptation of Michelle Tea's novel about lesbian punk love in the as-yet-ungentrified Mission District. Proceeds benefit Adobe Books and Tea's RADAR Productions. Thu., Sept. 12, 8 p.m. \$10–\$15. facebook.com/events/157511787785203. 3130 24th St., S.F., 864-3936.

**Artists' Television Access.** **OTHER CINEMA:** **INFORMATION WARS:** ATA's fringe film series returns from its summer vacation with some

Orwellian shorts guaranteed to make you wonder who's watching you now. Sat., Sept. 14, 8:30 p.m. \$6. othercinema.com. 992 Valencia, S.F. 824-3890, www.atasite.org.

**The Castro Theatre.** **PASOLINI: A FILM SERIES:** This erotically charged tribute to Italian renegade filmmaker Pier Paolo Pasolini takes place over two days at the Castro Theatre (Sept. 14) and Roxie Theater (Sept. 15). Today's screenings include *Mamma Roma*, *Medea*, and *The Decameron*. Sat., Sept. 14, 4, 6:30 & 9:30 p.m. \$12. pasolinifilm.com. *The Singularity:* Theatrical premiere of documentary director Doug Wolens' look at what may happen when artificial intelligence merges with human intelligence. Mon., Sept. 16, 4 & 8 p.m. \$11. thesingularityfilm.com. *Morrissey 25: Live:* The former Smiths frontman seems to have an infinite disregard for San Francisco — having cancelled his last six S.F. shows in a row — making this 2013 concert film (shot in Los Angeles) perhaps the only way to see him sing within the city limits. Tue., Sept. 17, 2:30, 4:45, 7 & 9:15 p.m. morrissey25live.com. 429 Castro, S.F. 621-6120, www.castrotheatre.com.

**Clay Theatre.** *Blue Jasmine:* Woody Allen's latest dramatic comedy, set in San Francisco and starring the inimitable Cate Blanchett. Daily. *The Room:* Tommy Wiseau's cinematic bomb is every bit as bad as it's cracked up to be. You'll crack up as well at this riotous midnight screening with lots of *Rocky Horror*-style audience participation. Second Saturday of every month, 11:59 p.m. 2261 Fillmore St., S.F. 267-4893, www.landmarktheatres.com/Market/SanFrancisco/SanFrancisco\_Frameset.htm.

**Dark Room Theater.** **BAD MOVIE NIGHT:** *Beautiful Creatures:* Hosts Sherilyn Connelly, Mike Spiegelman, and Ira Ensig get gothic with this witchy coming-of-age film. Sun., Sept. 15, 8 p.m. \$6.99. 2263 Mission, S.F. 401-7987, www.darkroomsf.com.

**Davies Symphony Hall.** **WILLIAMS AND SPIELBERG: MAESTROS OF THE MOVIES:** John Williams conducts the S.F. Symphony with special guest host Steven Spielberg. Musical selections — many with accompanying film clips — include memorable themes and soundtracks from *E.T.*

*The Extra-Terrestrial*, *Schindler's List*, *Indiana Jones and the Last Crusade*, *Close Encounters of the Third Kind*, *Harry Potter*, *Star Wars*, and more. Mon., Sept. 16, 8 p.m. \$15–\$152. 201 Van Ness, S.F., 864-6000, www.sfsymphony.org.

**Delancey Street Theater.** **SAN FRANCISCO DANCE FILM FESTIVAL:** Kinda like the Sundance film festival, only with actual onscreen dancing. Sept. 13-15, 7 p.m. \$13–\$15. sfdancefilmfest.org. 600 Embarcadero, S.F., 512-5153, www.delanceystreetfoundation.org.

**The Emerald Tablet.** **DOMINIC ANGERAME:** The local experimental filmmaker presents a handful of 16mm shorts and new digital videos. Mon., Sept. 16, 7 p.m. \$5.80 Fresno St., S.F., 500-2323, www.emtab.org.

**Exploratorium.** **SATURDAY CINEMA:** Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays, 12, 2 & 4 p.m. free with museum admission. Pier 15, S.F., 528-4444, www.exploratorium.edu.

**Lost Weekend Video.** **FRESH LIKE CADAVER:** A monthly horror-themed, live movie riffing comedy show in the spirit of *Mystery Science Theater 3000*. Second Friday of every month, 8 p.m. \$10. facebook.com/FreshLikeCadaver. 1034 Valencia St., S.F., 643-3373, www.lost-weekendvideo.com.

**Opera Plaza Cinemas.** *Thérèse:* Audrey Tautou stars in the title role of French director Claude Miller's final film, set in the 1920s Sud-Ouest. Through Sept. 12. *Far Out Isn't Far Enough:* Documentary about subversive artist and children's author Tomi Ungerer. Through Sept. 12. *Hannah Arendt:* Biopic about the influential modern philosopher who conceived the famous idea of the "Banality of Evil." Daily. *Blackfish:* Documentary about orca whales in captivity. Through Sept. 12. *Give It a Year:* Post-wedding rom com starring Rose Byrne, Rafe Spall, Minnie Driver, and more. Written and directed by Dan Mazer (*Borat*, *Brüno*). Daily. *Populaire:* French tribute to 1950s Hollywood romantic comedies. Sept. 13-19. 601 Van Ness Ave., S.F., 777-3456, www.landmarktheatres.com/Market/SanFrancisco/OperaPlazaCinema.htm.

**Pacific Film Archive.** **DARK MATTERS: THE FILMS OF WILLIAM FRIEDKIN:** This BAM/PFA retrospective includes screenings of *To Live and Die in L.A.*, *The French Connection*, *The Boys in the Band*, *Sorcerer*, *Cruising*, and *Killer Joe* (with director Friedkin in attendance for the last two on Sept. 21). Thu., Sept. 12; Sat., Sept. 14; Sun., Sept. 15; Thu., Sept. 19; Sat., Sept. 21. 2575 Bancroft (at Bowditch), Berkeley, 510-642-1124, www.bampfa.berkeley.edu.

**Roxie Theater.** *Drinking Buddies:* Indie rom com set in a Chicago craft brewery and starring Jake Johnson (*The New Girl*) and Olivia Wilde (*Tron: Legacy*). Through Sept. 12. *Spark: A Burning Man Story:* It's been a whole couple days since the Burn. Here's a documentary to help ease your withdrawal pains. Through Sept. 12. **CREATIVITY EXPLORED FILM NIGHT:** Two separate programs include short films, animations, and the world premiere of *Clown* (featuring former CE artist Gordon Shepard). Wed., Sept. 11, 7 & 9:15 p.m. \$7. **SAN FRANCISCO DANCE FILM FESTIVAL: OPENING NIGHT:** The SFDFF's first evening features a collection of screendance shorts from around the globe. Thu., Sept. 12, 7 p.m. \$13–\$15. sfdancefilmfest.org. *Our Nixon:* Super 8 home movies take on an entirely new level of importance when the home in question is the White House — and the amateur filmmakers are Nixon Administration insiders H.R. Haldeman, John Ehrlichman, and Dwight Chapin. Sept. 13-19. *Good Ol' Freda:* Freda Kelly

may not be a famous name, but the decade she spent as The Beatles' secretary gave her unique access to one of history's most important rock bands. This is her story. Fri., Sept. 13, 7 p.m. goodolfreda.com. **FIFTH ANNUAL ATHEIST FILM FESTIVAL:** A collection of documentaries and feature films celebrate reason and critical thinking — not touchy-feely spirituality — at this self-proclaimed "film festival you can believe in." Sat., Sept. 14, noon. \$10–\$12. sfatheistfilm-festival.org. **PASOLINI: A FILM SERIES:** This erotically charged tribute to Italian renegade filmmaker Pier Paolo Pasolini takes place over two days at the Castro Theatre (Sept. 14) and Roxie Theater (Sept. 15). Today's screenings include *Salò, or the 120 Days of Sodom*, *Arabian Nights*, and *The Canterbury Tales*. Sun., Sept. 15, 2, 4:30, 7:15 & 9:45 p.m. \$12. pasolinifilm.com. *Free the Mind:* Buddhism meets neuroscience in this documentary about the effects of meditation upon the brain. Tue., Sept. 17, 7 & 9 p.m. \$6.50–\$10. 3117 16th St., S.F. 863-1087, www.roxie.com. **Yerba Buena Center for the Arts.** **LOCAL BOY MAKES GOOD: NEW BAY AREA FILM:** The directors will all be in attendance when the YBCA screens fresh new films by Doug Wolens (*The Singularity*), Gibbs Chapman (*Mother Mortar, Father Pestle*), Konrad Steiner (*Way*), and Michael House (*Fred Lyon: Living Through the Lens*). Thu., Sept. 12, 7 p.m.; Thu., Sept. 19, 7:30 p.m.; Thu., Sept. 26, 6:30 & 8 p.m.; Sun., Sept. 29, 2 p.m. 701 Mission, S.F., 978-2787, www.ybca.org.

## "GRADE A: A DRAMA OF ASTONISHING EMOTIONAL PURITY."

—Owen Gleiberman, ENTERTAINMENT WEEKLY

## "WORTHY OF THE HYPE... GRIPPING."

—Cheryl Eddy, SAN FRANCISCO BAY GUARDIAN

## "BRIE LARSON IS A REVELATION... ONE OF THE YEAR'S BEST PERFORMANCES. An exceptional film in every way."

—Peter Travers, ROLLING STONE

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—Kenneth Turan, LOS ANGELES TIMES

## "THE FINEST AMERICAN DRAMA SO FAR THIS YEAR. Brie Larson gives a star-making performance."

—David Edelstein, NEW YORK MAGAZINE



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## ▼ Eat

# Strange Accents

Posh British restaurant The Cavalier rides into town. But who was asking for it?

BY ANNA ROTH

**T**heme restaurants are tricky things to pull off. Go too far, and you've got an overblown headache like the Rainforest Cafe. Don't push far enough, and the place feels half-done and hollow, like circus-ish Straw. But done just right — local bars like Smugglers Cove and Wilson & Wilson come to mind — theme restaurants offer a sense of adventure and novelty, a chance to be a different person for the night.

The Cavalier is the new British-themed restaurant from owner Anna Weinberg and chef Jennifer Puccio, the team behind Marlowe and Park Tavern, along with Weinberg's husband, James Nicholas. It's a beautifully decorated, posh space, often serving very good (if pricey) interpretations of British food, but something about it comes across as forced. The Cavalier is stuffed with signals of Britishness — fox hunting tableaux, teapots, taxidermy, and a menu full of pub classics — but for all the iconography, it feels about as British as Disney's New Orleans Square feels like the French Quarter.

The restaurant was designed by Ken Fulk, and the décor is just about as detailed and over-the-top as you might imagine from the man who recently designed tech billionaire Sean Parker's fanciful redwood wedding. There are four distinct dining rooms. You can grab a Pimm's Cup and a bite in the Blue Bar, lined with animal heads and salvaged cathedral lanterns. For an intimate dinner, you might choose The Stables, with its working barn door and hand-painted fox hunt wallpaper. Power-dine in the main room, with its red walls and white tablecloths, or pretend you're on the Orient Express in the Rail Car, equipped with vintage luggage racks and tufted banquettes. If you happen to know Weinberg personally, you can visit the private bar in the back, named for Marianne Faithfull and decorated like the photo shoot for the Rolling Stones' *Beggars Banquet* with oriental rugs, velvet divans, and flickering candles.

British food has redeemed its reputation for awfulness over the past few years, as restaurants like the Spotted Pig in New York have shown an elevated side of meat-and-potatoes cooking. Chef Puccio's menu hits all the right notes, though many of the dishes need to be qualified: It's a "take on" steak-and-oyster pie, an "interpretation of" Welsh rarebit. This doesn't mean the food isn't successful most of the time — it is, it's just not the food I ate when I lived in the U.K., and the reinvented dishes didn't always improve on the classics.

One of the most buzzed-about items on the menu, and rightfully so, is the lamb scrumpets, a gimmicky snack that's nonetheless as fun to eat as it is to say. Scrumpets are a traditional



Lauri Levenfeld

British dish: here lamb ribs, breaded and fried, that come stacked like a pile of luxe mozzarella sticks with a side of vivid mint dipping sauce. Bite into one, and the succulent texture and flavor of the lamb floods in, although there were a few gristly bits on the ribs that you had to pick out of your mouth, feeling very much the opposite of posh.

Venison tartare was a less innovative, but very tasty appetizer, even if it wasn't so much tartare as it was seared slices of rare venison. But the meat was tender and moist, despite its leanness, and was sprinkled with fried shallots on a bed of watercress and a garlicky, anchovy-garlic sauce.

In the odd "Cheese and Eggs" section of the menu, I wasn't sold on the Scotch egg, a soft-boiled egg coated with a duck/mushroom mixture and deep fried; it tasted overpoweringly of truffle oil. Much better was the decadent Welsh rarebit soufflé, an inspired take on the traditional hunting dish with a cheese sauce pooled atop a dense soufflé that was almost like a warm, savory cheesecake.

In the fish and chips, the petrale sole was chippie-perfect, with a crunchy, light crust and moist, flaky fish within. The "chips," however, were thin, American french fries, crisped within an inch of their lives. One of the great pleasures of fish and chips is the way that the two elements combine into a lovely, malt vinegar-laced mush. These two felt as far apart as Britain and Ireland, though the citrusy, fresh pea-shoot salad on the side handily outshone the typical mushy peas.

Steak-and-oyster pie, another pub classic, was very elegantly plated, with one oyster on the half shell sitting atop a small cast-iron tureen of beef stew, with a ceremonial circle of puff pastry sticking out like a sail. The stew had a complex red wine flavor but not enough beefiness, and the oyster just created confusion (you can eat it separately, according to the restaurant, or mix it into the stew to poach).

## The Cavalier's take on steak and oyster pie.

Both Marlowe and Park Tavern are famous for their burgers, and the Cavalier's Blue Bar Burger came with high expectations. It came close, but the kitchen has some more tinkering to do. The beef was juicy, the Panorama bun was fluffy, but the toppings were all bitter — instead of watercress, a few thick slices of bacon would bring some much-needed richness.

The whole time I was dining at Cavalier, I was wondering who it was for. Marlowe and Park Tavern are so successful in part because they blend seamlessly with their neighborhoods; they give off the sense that they evolved organically, rather than pushed an arbitrary theme. Part of the disconnect might be Cavalier's location in the lobby of the new, self-consciously hip Hotel Zetta. Hotel restaurants are their own entities, and half the crowd at the bar seemed to be business travelers eating burgers and looking at smartphones. The rest of the diners were the well-dressed, late-30s/early-40s crowd that you'd find at Weinberg's other restaurants — the type who can afford \$16 burgers and \$22 fish and chips. The Cavalier is for them, I suppose. It just wasn't my cuppa tea.

E-mail: [Anna.Roth@SFWeekly.com](mailto:Anna.Roth@SFWeekly.com)

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Blue bar burger \$16





Molly Gore

## FRESH EATS

### ▼ Eat

# Oakland's Best-Kept Doughnut Secret

BY MOLLY GORE

Every morning at 8 a.m., Pizzaiolo quietly opens its doors to a small morning crowd. If you know their faces, you'll recognize a handful of the East Bay's brightest literati gathering between the brick walls, scrawling new works into their leatherbound notebooks. It's at once a morning writers' hub, a point of reconnection for old friends, and a warm stop-in for coffee. Against the backdrop of a wood-burning pizza oven's warm glow, amid the whirling aromas of the kitchen crew's dinner prep, it's a romantic scene. Add to that the spot's famous buttermilk doughnut, and it's a magical morning spot.

We love the buttermilk doughnut, and we're hardly the only ones. The pastry is a perennial star of Oakland's favorite artisan pizza spot, counting even Michael Chabon

## Pizzaiolo's superlative buttermilk doughnut.

among its fans. Despite the famous fandom, the doughnut stays popular in its own, very small way. It's wildly good, and keeps the precious charm of having stayed just under the whole city's doughnut radar. While we'd like to keep it that way, it's hard not to talk about.

The doughnut, conceived five years ago by Pizzaiolo pastry chef Kiri Mah, caught fire as a morning favorite the day it was born. Through the years, other doughnuts have come and gone, but the buttermilk stays.

"It made us popular really fast," says Mah. "It brought in the morning crowd. People came in asking for two dozen, but I only make that many." As such, most days the supply runs out fairly early.

For a doughnut, it's a rustic, fortifying thing. It falls into the cake school (compared to the cloudlike fluffiness of the yeasted variety), which makes for a dense but soft pastry. The rustic appeal comes partly from the small-batch process, which finds Mah hand-dipping each doughnut into a pot of rice bran oil, to be rolled in cinnamon sugar. The effect is a delightfully delicate crust, a thoroughly non-greasy feel, and the >> p.38

## RECENT OPENINGS

A weekly listing of new dining spots around town. To recommend a place, e-mail [fresheats@sfweekly.com](mailto:fresheats@sfweekly.com).

**Bourbon & Beef:** Latin fusion moves into Rockridge with this new spot offering the likes of paella, papas fritas with carne asada, and maple, bourbon, and marcona almond-crusting salmon. The cocktail menu has drinks made with pepper vodka, jalapenos, and mangoes. 5634 College Ave., Oakland, (510) 788-4821. [bourbonbeef.com](http://bourbonbeef.com).

**Kain'bigan:** The popular Oakland-based Filipino pop-up has finally found a home. Meaning "Let's eat, my friends," Kain'bigan's has a simple menu with basic Filipino fare like pork adobo or chicken afritada, a slowly simmered dish complemented in a tomato stew served over sticky rice. 2101 14th Ave., Oakland; (510) 842-8591.

**Pesce:** The Polk Street Venetian seafood restaurant relocates

to bigger digs in the Castro, bringing small plates and deftly crafted cocktails to the neighborhood. 2223 Market, 928-8025. [pescebarsf.com](http://pescebarsf.com).

**Stuffed:** Owner Dana Sacco, who made a name for herself selling pierogi, offers a few twists to the dish that include smoked salmon and cream cheese, mushroom and caramelized onions, and a version stuffed with blue cheese and jack cheese sautéed in a spicy buffalo sauce. All beers are served in bottles. 2788 Mission.

**Tenroku Sushi:** Japantown's Kinokuniya Mall now has a new conveyor-belt sushi establishment, from the owner of Sushi Raw. 1825 Post, Ste 215, 673-1328.

**Tamashisoul Sushi Bar:** This self-consciously hip sushi bar from the owners of Sudachi has soju cocktails, a DJ spinning soul, and a long sushi, sashimi, and small plates menu with an emphasis on creative rolls. 1849 Union St., 346-1849.

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## Oakland's Best-Kept Doughnut Secret from p37

satisfaction of sugar's granular crunch wrapped around a bed of cake.

Buttermilk's lightly sour character does a bang-up job of adding depth and balancing out the sweet factor. Add a gibraltar, and you're set for the morning. Just make sure to get there early, and sometime soon. Come October, the buttermilk doughnut will take a short hiatus while a seasonal pumpkin-with-brown-butter version fills the spot.

### Pizzaiolo

5008 Telegraph, Oakland, (510) 652-4888. [PizzaioloOakland.com](http://PizzaioloOakland.com).

## ▼ FRESH EATS

# Pac Heights Has a Sexy New Watering Hole

BY PETE KANE

The duo behind Leopold's on Polk Street has finally opened its second spot, Palmer's Tavern in Pac Heights. Though the competition is slim, it's easily the best place on Fillmore Street to bring a date for a drink.

Besides beer and wine lists a step up from what the word "tavern" still connotes, there are 10 cocktails, each for under \$10. Start with an Adonis (sherry, Italian vermouth, and bitters) and move on to a Bohemian (rye, Cynar amaro, coffee liqueur, and sweet vermouth) or go all the way back to V-E Day with a Fillmore Fizz (gin, Fernet, pineapple gum, citrus, and egg white).

The menu, again a notch higher than the name suggests, is positioned at the intersection of hearty and elegant. From potato bread with bone marrow butter to pork cheeks to squid with trotters to a burger with house-made pickles and raclette, it's masculine without bro-ing out. Note: Palmer's doesn't take reservations.

Since the interior is so well-designed — and since it's been sitting there, complete, since the spring while the permits got figured out — it merits more than a cursory mention. (No Edison bulbs in Mason jars here.) Mahogany paneling, mirrors, quatrefoil grilles, double sconces, and flattering up-lighting, a marlin and a bison and two antelope heads, a 1940s mural of Fillmore Street, black-and-white tile, and a flower arrangement on the captain's station all contribute to an air of classic San Francisco without that twee-speakeasy thing. The tufted rear white wall is a bit out of place, but the servers in white coats evoke Tadich Grill and a tattoo visible on this or that staffer shows that Palmer's is at least cooler than Abercrombie's draconian "look" policy dictating staff hairstyles.

And it happens to be right across the street from the Clay Theatre, where *Blue Jasmine* is still playing. Cate Blanchett's character would totally have gone here while living in S.F.

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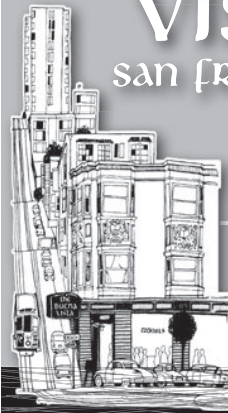


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## ▼ Bouncer

# Total Eclipse of the Bar

BY KATY ST. CLAIR

**A**dmit it, we've all peed at the Hyatt Regency. It's centrally located downtown, is gigantic enough that no one will give you shit for crashing the loo, and you can even squeeze in a nap in one of the chairs in the "Guinness Book of World Records" Biggest Lobby In The World, Like, Ever." That, along with the fact that it is just pretty cool-looking, is why the hotel has been in the movies *Time After Time*, *The Towering Inferno*, and *High Anxiety*.

The Eclipse Lounge lives up to its name because it is in danger of being swallowed by the entire atrium. Once you are in the actual bar, though, there is a certain charm. Twinkly white faerie lights stream down in sheets overhead while you feel humbled underneath the several stories of floors and plunging glass elevators. The bar is of course well-stocked, this being a prime businessman's haunt, but it is also, of course, attempting to appeal to the local organic/artisan set like everyone else.

I had seen *Time After Time* but couldn't remember how the hotel played into it. The movie is a love story about time travel, a subject I'm frankly baffled that no new TV shows are jumping on, what with every one's obsessions with fantasy/horror/etc. Hotels are a fitting place for such a movie because they tend to be trapped in a decade, usually one at least 10 years prior to the current one. Most places looked like 1985 until about 2003, when they all seemingly got the same '90s makeover. The Hyatt is no different, but then again, I didn't come for the upholstery.

The bar was packed so I couldn't get a seat, but a nice group of women let me sit in an armchair over by them. Unfortunately they were just tired tourists who had obviously been chatting with one another all day and were beat. We all sort of sat there in some weird false intimacy, like strangers in the waiting room of a therapist's office.

In the main part of the lobby at the Hyatt is this giant, brass-colored yarn ball sculpture thing that probably is supposed to represent infinity. "What do you think that is?" said the one with the "Pink" T-shirt on. Not Pink the singer but Pink from Victoria's Secret, not that it makes a difference.

"Hmmm," said the one in short shorts and flip-flops. "Looks mathy." Strangely, we all knew what she meant, because it looked, well, mathy, like something you would see as a scale model in a physics class. I had already whipped out my phone to figure out what it was and who made it, and came up

with Charles O. Perry, an S.F. resident and architect who died in 2011.

"It's called Eclipse," I said, which of course led to more hmmms and diffident glances back at it. "What would make it more interesting," I ventured, and I'm going to paraphrase here, "would be if a gigantic earthquake hit and that puppy lost its mooring and rolled through here like a bowling ball, squashing everything in its path and collecting flesh in its wake like muddy radial tires."

"Ha!" said the oldest one. The other two just looked puzzled. I'm sure I'm not the only person who has imagined what would happen if the sculpture ran amok. If you ever crossed the Bay Bridge and prayed that the next Big One wouldn't happen while you were mid-span, then you have the same doomsday brain I do.

More and more people began piling into the Eclipse Lounge and they all seemed to know each other so I'm sure it was a convention. Me-plus-booze-plus-hotel conventions have been dangerous in the past. I once crashed a gathering of Pentecostals at the Hilton in Emeryville, somehow thinking no one would notice the white girl who slipped through the side door. But no, that lady with the microphone made a beeline to me, put her hand on my forehead, and declared me full of bitterness and shame. Damn she was astute.

It's tremendously easy to sneak into a convention, I recommend doing it at least once in your life. Whatever this batch of folks were in town for didn't seem interesting enough, though anything can be illuminating when you crash it and loudly announce that you are "pregnant and won't be ignored" while pointing at the speaker.

My gal friends gathered up their stuff and bid me adieu, joking that they would stay out of the path of the globular statuary. "You might want to avoid the Tenderloin, too," I told them.

Their seats were immediately taken up by the conventioners, salespeople if I had to guess; the sort that John Cusack warned us all about in *Say Anything*. They nodded politely at me and then all glanced up at the sculpture. "Wonder what that is?" and "Cool!" they mumbled.

Aha! So this was what Perry meant by the seemingly endless twist of metal: It will be the Infinite Conversation Piece. It will "eclipse" all conversation until everyone has voiced their opinion on it. I got up to go and gave my seat to their friend.

"Hope that thing's on there securely," he laughed, staring up at the artwork.

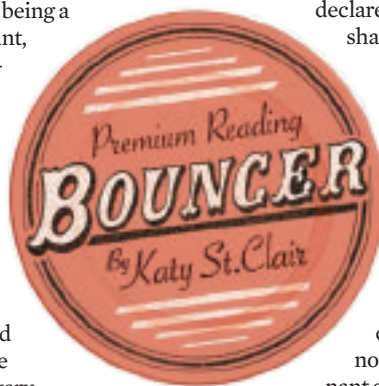
Great minds think alike.

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# ▼ Music

# Fall Back and Listen

Your guide to live music's most important season.

BY IAN S. PORT

**A**h, fall: The leaves drop, the kids go back to school, and every band worth its Twitter following hits the road. The most important season of the music calendar is upon us, and the line-ups of local venues are exactly as full as you'd expect. So full, in fact, that navigating them might just make you pine for the more carefree days of summer. Which is why we've sorted through the fall concert listings and assembled this handy guide to the larger, cooler, and more important shows for the rest of the year. Not everything is on this list, of course, and new shows are being added all the time. But if you want to know what's worth saving your lunch money for, this will get you started.

## SEPTEMBER

- 11: AlunaGeorge** @ The Independent
- 12: Julia Holter** @ Great American Music Hall
- 13: The Weeknd** @ Greek Theatre, Berkeley
- 14-15: Rock the Bells**  
@ Shoreline Amphitheatre  
By now, stacked lineups at this annual hip-hop festival are expected. But with names like E-40 and Too Short, the entire A\$AP Mob, Wu-Tang Clan, and Black Hippy — the crew that includes current L.A. darling Kendrick Lamar — the lineup for this 2013 edition is especially impressive. Whether you like it Southern gangsta style (Juicy J) or smooth and conscious (Talib Kweli) there's something for every hip-hop fan at Rock the Bells — even the pining nostalgists who'll watch those abominable Ol' Dirty Bastard and Eazy-E holograms.
- 16: Valient Thorr** @ Slim's
- 17: The Julie Ruin** @ Slim's  
Kathleen Hanna, the firestarting punk rocker who helped lead the Riot Grrrl movement with Bikini Kill, has a new band called the Julie Ruin, named after one of her '90s solo albums. And while Hanna's first post-Bikini Kill band was all about understated disco, the Julie Ruin is louder, looser, and more fun. "Run Fast," off the group's September-released EP of the same title, is an anthemic synth-and-guitar romp in which Hanna shouts about her wild childhood. It is, in other words, excellent — as you can expect the band to be onstage.
- 19: Method Man and Redman** @ 1015 Folsom
- 20: Lee Fields and The Expressions**  
@ Bimbo's 365 Club
- 20: Woods, The Fresh & Onlys** @ The Chapel
- 21-22: Gold Panda** @ The Independent  
The British electronic musician known as



Sherwin Lainez

Gold Panda has done an amazing job of keeping the world from using his real name, which is Derwin Schlecker. And wisely so: The Gold Panda moniker perfectly suits Schlecker's reedy organic compositions, which snip lovely little sounds from the real world and sequence them into clicking, propulsive songs with surprising emotional resonance. Gold Panda's debut album made him an international superstar among connoisseurs of subtle, brainy electronica, and his new album, *Half of Where You Live* — which Mr. Panda aptly describes as a "city album" — looks like it will keep him there.

- 21: Fall Out Boy, Panic!** at the Disco  
@ America's Cup Pavilion
- 26: Depeche Mode**  
@ Shoreline Amphitheatre
- 26: Unknown Mortal Orchestra**  
@ The Fillmore
- 26-27: Arctic Monkeys** @ Fox Oakland
- 27 & 29: Savages** @ The Independent

**28: Phosphorescent** @ The Fillmore  
Quivering, resplendent, and sometimes heartbreaking modern Americana is the specialty of the Alabama native Matthew Houk, better known to the world as Phosphorescent. His albums have been winning praise from critics worldwide for years, but his latest, *Muchacho*, is particularly gorgeous. Seeing him perform in one of San Francisco's most cathedral-like venues should be a rare treat.

**30: Chelsea Wolfe, True Widow**  
@ Great American Music Hall

## OCTOBER

**2: Gary Clark Jr.** @ Fox Oakland  
Young bluesmen don't get more acclaimed than Gary Clark Jr., who's been hailed by such disparate famous figures as David Lynch and President Obama for his tremendous musicianship and live presence. The skills of this Austin guitar-slinger are practically superhuman, as anyone who caught his searing, almost psychedelic

Outside Lands set this year will recall. We can only imagine what he'll do with a full house at the Fox.

**4-6: Hardly Strictly Bluegrass**  
@ Golden Gate Park

**5: Conor Oberst** @ The Fillmore

**5: Billy Bragg and Jon Langford**  
@ Great American Music Hall

A night in which two of the best living British protest singers get together in one room, this Hardly Strictly sideshow is basically unmissable. Billy Bragg — the voice behind such humbly rousing anthems as "A New England." Jon Langford is one of the main creative and whiskey-swilling forces behind the Mekons, the British post-punk band that practically invented alt-country, and became a near-cult in the process.

**5 & 7: Pet Shop Boys** @ Fox Oakland

**10-12: Thee Oh Sees and the Blind Shake**  
@ The Chapel

We shouldn't have to explain why it's fantastic that San Francisco's craziest psych-garage band and Minneapolis' loudest garage-punk band will hold court for three nights at the Chapel in mid-October. If you haven't familiarized yourself with the brilliant and underappreciated Blind Shake, this month — around the release of its new album, *Key To a False Door*, out Sept. 17 — would be an excellent time. And if you live here and haven't familiarized yourself with Thee Oh Sees yet, well, it's never too late.

**11: Primal Scream** @ Regency Ballroom

**12: John Fogerty plays Creedence Clearwater Revival's Cosmo's Factory** @ Greek Theatre, Berkeley

**17-18: Death Angel** @ Slim's

**19-20: Treasure Island Music Festival**  
@ Treasure Island

**22: Brian Wilson and Jeff Beck**  
@ Paramount Theatre, Oakland

**22-23: Kanye West** @ SAP Center, San Jose (Oct. 22) and Oracle Arena, Oakland (Oct. 23)

**31: The Flaming Lips and Tame Impala**  
@ Bill Graham Civic Auditorium

Every night at a Flaming Lips show is kind of like Halloween — there are glittery body suits, animal costumes, cartoonishly large hands that shoot lasers, and rains of confetti. So what will actual Halloween with the Lips be like? Other than "certainly crazy," who knows? All we can say with certainty is this: If you're looking for the perfect night to eat those mushroom brownies in your freezer, this is it.

**31: Danzig** @ The Warfield





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## NOVEMBER

**1: Janelle Monáe @ The Warfield**  
Arguably the most interesting female performer in R&B, Janelle Monáe is back this year with a new album, the follow-up to 2010's much-lauded *The ArchAndroid*. The Electric Lady continues the futuristic cyborg story begun on her previous records, and if the first, Erykah Badu-featuring single, "Q.U.E.E.N.," is any indication, it will deliver more of the rakish, intelligent funk we've come to expect from Monáe.

**1: Charli XCX @ Slim's**

**5: Television @ The Independent**  
Television, one of the best and most influential of the early New York proto-punk bands, is reuniting this year for a handful of performances. Expect the group, minus original guitarist Richard Lloyd, to play all of its debut album, the seminal *Marquee Moon*, at this sold-out show. A new Television album is reportedly in the works, too, so you might hear some of that.

**8-9: Of Montreal**

@ Great American Music Hall

**16-17: Beats Antique @ The Fillmore**

**16: Steve Aoki, Waka Flocka Flame, Borgore**  
@ Bill Graham Civic Auditorium

**17: Rhys Chatham: 'A Secret Rose'**  
(composition for 100 electric guitars)  
@ Craneway Pavilion

**18: Jessie Ware @ The Fillmore**  
You'd think from her icy music — arching vocal melodies layered over up-to-the-minute beats from the London bass and club scenes — that Jessie Ware would be a cool fish onstage. Not so: As those who caught her Outside Lands performance will attest, the singer is gushy, down to earth, and even a little awkward. Her warm presence enlivens her spare electronic pop, which is crisp, smart, and deservedly in demand right now.

**19: Drake, Miguel, Future @ Oracle Arena**

**19-20: Reverend Horton Heat @ The Chapel**

**21: Poliça @ The Fillmore**

**22: John Vanderslice @ Rickshaw Stop**

**26: Pearl Jam @ Oracle Arena**  
Say what you will about Pearl Jam, but the Seattle grunge survivors didn't last this long by sucking live. The band's recent releases may be uneven, but Eddie Vedder and Co. have a way of animating stages that's kept them filling arenas for more than two decades. The tour this fall is in support of new album *Lightning Bolt*, whose first single "Mind Your Manners" once again finds Pearl Jam ripping into speedy punk territory.

## DECEMBER

**2: Beyoncé @ SAP Center**  
(formerly HP Pavilion)

**7: Macklemore & Ryan Lewis, Talib Kweli, Big K.R.I.T. @ Bill Graham Civic Auditorium**

**11: Jay-Z @ SAP Center**

**11-12: Jeff Tweedy @ The Fillmore**

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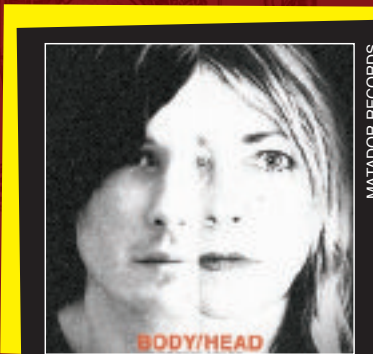
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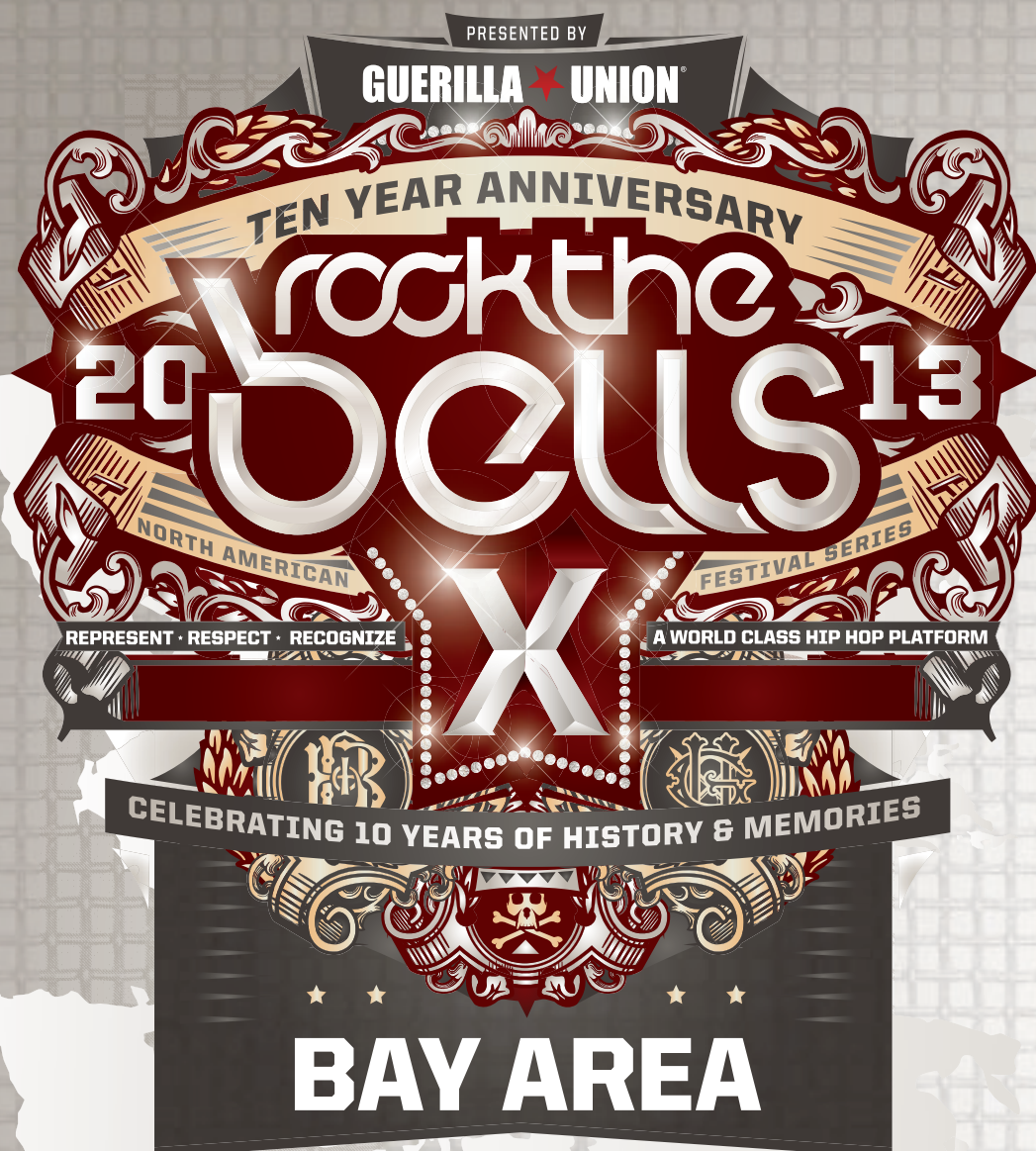
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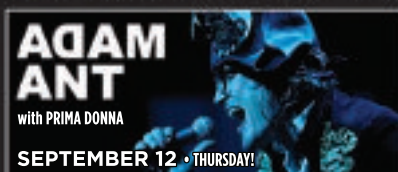
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## Sizzle & Fizzle

Highs and lows from the last week in S.F. music.

### SIZZLE

■ The **Hardly Strictly Bluegrass** 2013 lineup is out, and it includes Calexico, Nick Lowe, Bonnie Raitt, Richard Thompson, Natalie Maines, Low, Father John Misty, Gogol Bordello, Bettye LaVette, and Sonny and the Sunsets. The festival takes place Oct. 4-6;

check out the full lineup on our site.



**Terence Blanchard** opened the **SF-JAZZ** season with an excellent run of

shows, blowing through his instrument's upper register with force and clarity. The five-time Grammy winner and NOLA native also marveled at the new SFJAZZ Center: "I'm from the home of jazz, and we don't have anything like this," he said.

■ **Gary Numan**, influential British architect of chilly, futuristic synth-rock, played a sweltering show at the Oakland Metro Opera-house. Looking trim and menacing at 55, Numan aired some material from his forthcoming album, which got a surprisingly warm response from the audience.

### FIZZLE

■ The lineup for the **Bridge School Benefit** includes CSNY and Queens of the Stone Age, with Elvis Costello, Heart, and the Killers on the bill for Saturday. Fine, but the acoustic Queens show is disappointing: Given the band's brutal new album, *...Like Clockwork*, we're dying for a full-volume Bay Area date, and there isn't one on the calendar.

■ The shitty part about getting to be a famous rockstar? The **weird and likely necessary post-fame job**. Bez from Happy Mondays has become a beekeeper, and Public Enemy's Terminator X is now, um, an ostrich farmer. From spinning records to shoveling poop, that's a long fall into reality.

■ **M.I.A.'s new single "Come Walk With Me"** sounds like a girl group trapped in an M.R.I. scanner. Or like M.I.A. getting bored in the studio and chucking some stuff together in the hope that it will sound like bold experimentation. We're worried for her new album *Matangi*, out Nov. 5.

*For full versions of the above stories and much more about S.F. music, check out All Shook Down, our music blog, at [www.sfweekly.com/shookdown](http://www.sfweekly.com/shookdown).*



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SAT 9/14 1:30PM FILMS, 9PM CONCERT  
FILMS \$12, ROGUE WAVE \$27 ADV / \$29 DOOR

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## ▼ Lost in the Night

### Three Years of “Quality”

Local crew As You Like It packs the talent into Public Works for its birthday.

BY DEREK OPPERMAN

“Quality.” That’s the adjective that local party outfit As You Like It uses as its sign-off and tagline. It’s an appropriate choice, since the party has done a lot to elevate San Francisco’s nightlife over the past three years, with sets and performances by some of the biggest underground artists in the world. This Friday the crew marks its latest anniversary with the biggest blowout yet, supplying three must-see headliners from the upper echelons of techno, house, and disco.

The main draw comes in the form of a rare DJ set by Jeff Mills, one of the most respected techno artists in the world. In fact, techno as it exists today is largely due to his work in the mid-’90s, when he inspired millions with aggressively futuristic productions and unbelievably precise three-turntable DJ sets. He hasn’t slowed down much, still managing to release about an album a year — his latest is *Where Light Ends*, a concept LP in-



Jeff Mills

spired by the journey of the space shuttle Endeavour. More importantly, his DJ sets are still just as amazing, now going beyond the restrictions of vinyl turntables to incorporate CD players and a live TR-909 drum machine (the most ubiquitous rhythm box in ’90s house and techno).

The second headliner is German house music prodigy Kassem Mosse (aka Gunnar Wendel). Unlike Mills, he won’t be DJing, but instead performing live with hardware. The setup suits him fine, as he composes with a collection of expensive outboard gear: old drum machines, clunky sequencers, classic synthesizers, weird effects, and other obscure instruments. With these pieces, he generates a stripped-down sound that applies the textural qualities and odd patterns of techno to the warm palette and soulful feeling of house. There are few producers in the same league, which is why he

releases most of his material on experimental yet dancefloor-focused labels like Workshop, Laid, and Mikrodisko.

Balancing out the stone-faced seriousness of the aforementioned artists is veteran disco spinner Daniel Wang, who’ll be performing in Public Works’ OddJob Loft. His productions, which stretch back to the early ’90s, tread between madcap disco-house workouts (such as his absolutely wild 1993 dancefloor opus “Like Some Dream I Can’t Stop Dreaming (Break Mix)”) and more meditative late-night records that incorporate his considerable Theremin skills. Having seen Wang at Honey Soundsystem earlier this year, we can say that he’s one of the most fun DJs we’ve heard in a long time. Add him to what’s already one of the most anticipated parties of the year, and you’re as close as you can get to a guaranteed good night out in San Francisco.

**As You Like It with Jeff Mills, Kassem Mosse, and Daniel Wang at Public Works**  
9 p.m. Friday, Sept. 13. \$20-\$25; [publicsf.com](http://publicsf.com)

#### ▼ OTHER PARTY OPTIONS THIS WEEK

**Dusky at Monarch**  
9:30 p.m. Friday, Sept. 13. \$10-\$20;  
[monarchsf.com](http://monarchsf.com)

Though the U.K. has always been a hotbed for electronic dance music, it hasn’t been the best place for house. That’s changed in the past two years, as the genre’s four-to-the-floor rhythm has become a British club staple. Case in point is London-based duo Dusky, who’ve been delighting dancefloors with slick cuts like their recently released late-night banger, “Nobody Else.”

**Sensation “Ocean of White” at Oracle Arena**  
7 p.m. Saturday, Sept. 14. \$185;  
[sensation.com](http://sensation.com)

Massive spectacle is the order of the day this weekend, when international EDM festival promoters Sensation convert Oracle Arena into a tranced-out aquarium. Well, maybe not an aquarium exactly, but the promoters have promised an intense water theme with “raised canals and numerous fountains” to complement the earwax-melting bombast of DJs Mr. White and Nic Fanciulli.

**Isis presents Tornado Wallace at Public Works OddJob Loft**  
9:30 p.m. Saturday, Sept. 14. \$10-\$15;  
[publicsf.com](http://publicsf.com)

Isis might be a new party in San Francisco, but it’s fast becoming a local favorite for its clever disco-leaning bookings and open-minded “polysexual” atmosphere. This month it welcomes Tornado Wallace, an Australian spinner of deep and cosmic sounds whose hypnotic cut “Thinking Allowed” is easily one of the best late-night tracks released this year.

**Honey Soundsystem presents Anthony Naples at Holy Cow**

9 p.m. Sunday, Sept. 15. \$10; [theholycow.com](http://theholycow.com)  
It’s not just the U.K. that’s seeing a resurgence of house music. Recent years have seen a similar revival in America, particularly New York. Witness young producer Anthony Naples, whose records — such as “Mad Disrespect” — recall the sample-based golden years of mid-’90s labels like Strictly Rhythm, but with a slowed-down contemporary European twist.



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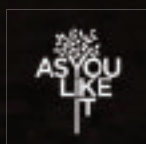
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### MUSIC LISTINGS

### ▼ Music

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by email (John.Graham@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, S.F., CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs — searchable by keyword, date, and genre — are available online.

### CONCERTS

#### WED., SEPT. 11

**Jimmy Cliff:** W/ Ethan Tucker, 8 p.m., \$39.50–\$52 advance. The Fillmore, 1805 Geary, S.F.

**Earth, Wind & Fire:** 8 p.m., \$58–\$103. Nob Hill Masonic Auditorium, 1111 California, S.F.

**Rockstar Uproar Festival:** W/ Alice in Chains, Jane's Addiction, Coheed and Cambria, Circa Survive, Walking Papers, New Politics, Middle Class Rut, Danko Jones, The Chuck Shaffer Picture Show, more, 2 p.m., \$20–\$69.50 advance. Shoreline Amphitheatre, 1 Amphitheatre, Mountain View.

**S.F. Opera:** *Mefistofele*: 7:30 p.m., \$23–\$357. War Memorial Opera House, 301 Van Ness, S.F.

**S.F. Symphony:** MTT conducts the West Coast premiere of Zosha Di Castri's *Lineage*, 8 p.m., \$15–\$156. Davies Symphony Hall, 201 Van Ness, S.F.

#### THU., SEPT. 12

**Adam Ant:** W/ Prima Donna, 8 p.m., \$29.50–\$32. The Regency Ballroom, 1290 Sutter, S.F.

**Bill Frisell with Geri Allen & Greg Osby:** 7:30 p.m., \$18–\$65. SFJAZZ Center, 205 Franklin St., S.F.

**Julia Holter:** W/ Nedelle Torrisi, 8 p.m., \$16. Great American Music Hall, 859 O'Farrell, S.F.

**Patricia Kaas:** 8 p.m., \$58–\$112. Nob Hill Masonic Auditorium, 1111 California, S.F.

**Local Natives:** W/ Wild Nothing, 8 p.m., \$29.50. Fox Theater - Oakland, 1807 Telegraph, Oakland.

**Ra Ra Riot:** W/ Caveman, 8 p.m., \$25–\$35 advance. The Fillmore, 1805 Geary, S.F.

#### FRI., SEPT. 13

**Coeur de Pirate:** W/ Haunted Summer, 9 p.m., \$19. Great American Music Hall, 859 O'Farrell, S.F.

**Bill Frisell with Thomas Morgan & Petra Haden:** 7:30 p.m., \$18–\$65. SFJAZZ Center, 205 Franklin St., S.F.

**The Mission U.K.:** W/ Wax Idols, 9 p.m., \$29.50–\$43. The Regency Ballroom, 1290 Sutter, S.F.

**The Weeknd:** W/ Banks, Anna Lunoe, 8 p.m., \$49.50. UC Berkeley, Greek Theatre, (Gayley & University), Berkeley.

#### SAT., SEPT. 14

**Agalloch:** W/ Worm Ouroboros, Lycus, 9 p.m., \$12–\$15. Oakland Metro Operahouse, 630 Third St., Oakland.

**The English Beat:** W/ Rusty Zinn & His Band, 9 p.m., \$22–\$25. Bimbo's 365 Club, 1025 Columbus, S.F.

**Bill Frisell with Eyvind Kang, Rudy Royston, and Jim Woodring:** 7:30 p.m., \$25–\$65. SFJAZZ Center, 205 Franklin St., S.F.

**Rock the Bells X – Day 1:** W/ Kid Cudi, A\$AP Mob, E-40 & Too Short, Common, Bone Thugs-N-Harmony, Chase & Status, Immortal Technique, Talib Kweli, Tyler The Creator, Curren\$y, Brother Ali, Action Bronson, Pusha T, KRS-One, Chief Keef, Flatbush Zombies, Sean Price, Supernatural, Hit-Boy, Big K.R.I.T., Freddie Gibbs, The Internet, Smoke DZA, YG, Bodega Bamz, Jhené Aiko, 11 a.m., \$99–\$239.50 advance for two-day pass. Shoreline Amphitheatre, 1 Amphitheatre, Mountain View.

**Second Annual Fobbnation Music Awards:** Hosted by Big Body Cisco, 4:30 p.m., \$30–\$80. Palace of Fine Arts, 3301 Lyon, S.F.

**Sensation: The Ocean of White:** W/ Fedde Le Grand, Prok & Fitch, Nic Fanciulli, Mr. White, MC Gee, 8 p.m., \$143.25–\$282.15 advance. Oracle Arena, 7000 Coliseum, Oakland.

**S.F. Opera:** *Mefistofele*: 8 p.m., \$23–\$357. War Memorial Opera House, 301 Van Ness, S.F.

**S.F. Symphony:** MTT conducts the West Coast premiere of Zosha Di Castri's *Lineage*, 8 p.m., \$15–\$156. Davies Symphony Hall, 201 Van Ness, S.F.

**Summersalt 2013:** Block party with The Grouch & Eligh, Felix Cartal, Kill Paris, Big Black Delta, Mldi Matilda, K Theory, Jay Ant, Tasty

Treat, Festiva, Aaron Axelsen, The Schmidt, Tech Minds, MPH, SkOstep, R3Y (ages 18+, enter at 16th Street & Wisconsin), 12 p.m., \$30–\$50. Thee Parkside, 1600 17th St., S.F.

**Matt Wertz:** W/ Elenowen, 9 p.m., \$18. Great American Music Hall, 859 O'Farrell, S.F.

#### SUN., SEPT. 15

**Lila Downs:** 1 p.m., free. Yerba Buena Gardens, Fourth St. & Mission, S.F.

**Bill Frisell & Friends:** Featuring Petra Haden, Eyvind Kang, Greg Osby, Thomas Morgan, Rudy Royston, and Jim Woodring, 7 p.m., \$25–\$65. SFJAZZ Center, 205 Franklin St., S.F.

**Hem:** W/ Dawn Landes, 8 p.m., \$20. Great American Music Hall, 859 O'Farrell, S.F.

**Rock the Bells X – Day 2:** W/ Wu-Tang Clan, Black Hippy, Girl Talk, Juicy J, Deltron 3030, Joey Bada\$\$ & Pro Era, Trinidad James, Tech N9ne, Rakim, Lecrae, Dom Kennedy, Dilated Peoples, Slick Rick & Doug E. Fresh, Earl Sweatshirt, Mimosas, Hopsin, Prof. Iamsul, Danny Brown, Freeway, Dizzy Wright, Riff Raff, Ratking, Snow Tha Product, Young Dirty Bastard, Stalley, 11 a.m., \$99–\$239.50 advance for two-day pass. Shoreline Amphitheatre, 1 Amphitheatre, Mountain View.

#### MON., SEPT. 16

**Williams and Spielberg: Maestros of the Movies:** John Williams conducts the S.F. Symphony with special guest host Steven Spielberg, 8 p.m., \$15–\$152. Davies Symphony Hall, 201 Van Ness, S.F.

**Journey:** W/ Tower of Power, 7:30 p.m., \$45–\$225.50 advance. America's Cup Pavilion, 27 Pier, S.F.

#### TUE., SEPT. 17

**S.F. Opera:** *Mefistofele*: 7:30 p.m., \$23–\$357. War Memorial Opera House, 301 Van Ness, S.F.

**Stars:** W/ Trails & Ways, 8 p.m., \$25. Great American Music Hall, 859 O'Farrell, S.F.

### CLUBS

#### WEDNESDAY 11

##### ROCK

**Boom Boom Room:** 1601 Fillmore, S.F. The Coffis Brothers & The Mountain Men, 9:30 p.m., \$5.

**Brick & Mortar Music Hall:** 1710 Mission, S.F. Megan & Liz, DJ Jakeey P, 6 p.m., \$15–\$40.

**DNA Lounge:** 375 11th St., S.F. Moving Units, Some Ember, The Trims, DJ Aaron Axelsen, 8 p.m., \$15–\$17.

**El Rio:** 3158 Mission, S.F. Rock Bottom, The Triple Sixes, Chrome Eagle, 9 p.m., \$6.

**Elbo Room:** 647 Valencia, S.F. Golden Drugs, Biosexual, The Hot Dark, Poppang DJs, 9 p.m., free.

**Hemlock Tavern:** 1131 Polk, S.F. The Breaks, Winger, The Vans, 8:30 p.m., \$8.

**Milk Bar:** 1840 Haight, S.F. Joshua Cook / The Key of Now, The Saint Ides, Benjamin Brown, Zoology, 8:30 p.m., \$2.

**SFSU Campus/Cesar Chavez Student Center:** 1650 Holloway, S.F. Hot Flash Heat Wave, Seattraffic, Stars Are Projectors, Kindergarten Cop, 6 p.m., free.

**Union Square Park:** 333 Post, S.F. The Breaks, Winger, 12:30 p.m., free.

##### DANCE

**The Cafe:** 2369 Market, S.F. "Sticky Wednesdays," w/ DJ Mark Andrus, 8 p.m., free.

**Cat Club:** 1190 Folsom, S.F. "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5–\$10.

**F8:** 1192 Folsom St., S.F. "Housepitality," w/ Tone of Arc, Sean Murray, Tyrel Williams, Mozghan, 9 p.m., \$5–\$10.

**The Knockout:** 3223 Mission, S.F. "Disorder," w/ Pixel Memory, Normalien, DJ Nickie, 10 p.m., \$5.

**Lookout:** 3600 16th St., S.F. "What?," w/ resident DJ Tisdale and guests, 7 p.m.

**Monarch:** 101 6th St., S.F. Darshan Jesrani, Conor, Joey Alaniz, 9 p.m., \$8–\$10.

**Q Bar:** 456 Castro, S.F. "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

##### ACOUSTIC

**Cafe Divine:** 1600 Stockton, S.F. Craig Ventresco & Meredith Axelrod, 7 p.m., free.

**Club Deluxe:** 1511 Haight, S.F. Happy Hour Bluegrass, 6:30 p.m., free.

**Plough & Stars:** 116 Clement, S.F. Hogan & Moss, 9 p.m.

**The Rite Spot Cafe:** 2099 Folsom, S.F. Quinn DeVeaux, 8:30 p.m., free.

##### JAZZ

**Amnesia:** 853 Valencia, S.F. Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.



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HEAR THIS

### The Cosmic Psychos

9 P.M. SATURDAY, SEPT. 14, AT BRICK  
 AND MORTAR MUSIC HALL. \$12-\$15;  
[BRICKANDMORTARMUSIC.COM](http://BRICKANDMORTARMUSIC.COM)

Powered by the irreverent lyrics, gravel-throated vocals, and fuzzed-out bass lines of leader Ross Knight, beer-pound-ing pub punks **the Cosmic Psychos** be-came one of Australia's most popular punk-rock exports during the '90s. Deliv-ering locomotive songs about driving bulldozers, dead kangaroos, and swilling pints at the local pub, the Psychos echoed the raw simplicity of the Stooges and the Ramones with the catchy, cave-man riffs found on their classic albums *Go the Hack* and *Self Totalled*. Embarking on their first tour the U.S. in 18 years, Knight and the current lineup of the trio featur-ing Onyas guitarist John "Mad Macka" McKeering take the stage at Brick and Mortar Music Hall after a screening of *Cosmic Psychos: Bloke You Can Trust*, the acclaimed new documentary that tells the tale of the band's three decades of raucous debauchery. **DAVE PEHLING**

### Weekend

WITH DISAPPEARS AND WYMOND MILES, 9 P.M.  
 THURSDAY, SEPT. 12, AT THE CHAPEL; \$14.

Oakland emigrants **Weekend**, now off plying their jangly wares in Brooklyn, re-turn to the Bay Area for what has already been touted, admittedly by a PR agency, as "one of the louder and more intense shows you'll see this fall." Judging by the finely tempered rattle and hum of their excellent second LP, *Jinx*, which came out in July, it should be one of the better ones too — all the more so when you throw in Chicago retro-visionaries Disappears, whose elegantly clamorous new album, *Era*, distills the best parts of 1980s fetish-ism into a package worthy of people who lived through it the first time. Wymond Miles, attentively coiffed lead guitarist of San Francisco's own the Fresh & Onlys, rounds out the bill. **DANIEL LEVIN BECKER**

**Burritt Room:** 417 Stockton St., S.F. Terry Disley's Rocking Jazz Trio, 6 p.m., free.  
**Feinstein's at the Nikko:** 222 Mason St., S.F. Michael Feinstein: "Swingin' Back Home," Through Sep. 13, 8 p.m., \$30-\$65.  
**Jazz Bistro At Les Joulins:** 44 Ellis, S.F. Charles Unger Experience, 7:30 p.m., free.  
**Le Colonial:** 20 Cosmo, S.F. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.  
**Pier 23 Cafe:** Pier 23, S.F. Sara & Swingtime, 6 p.m., free.  
**Savanna Jazz Club:** 2937 Mission, S.F. "Cat's Corner," 9 p.m., \$10.

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Sunday October 13  
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FRIDAY SEPTEMBER 13, 2013 \$10 (ADV)  
**\*\* ZIEK MCCARTER AND THE REVIVAL \*\***  
Zeik's 21st Birthday Bash + Band's Debut Performance! Get out your 70's Soul gear.

SATURDAY SEPTEMBER 14, 2013 \$10 (ADV)  
(ELECTRO-SWING, DEEP HOUSE, AFRO-FUNK)  
**\*\* WILL MAGID TRIO \*\***  
Kevin Wong, Paul Oliphant, & Will Magid  
Special Guests:  
Guitarist - Vernon Black (from Stevie Wonder, Herbie Hancock, Whitney Houston)  
Percussionist - Qique Padilla (Afrolicious)  
Tuba player-Andrew Cohen (Inspector Gadje)  
Plus: \* BROD ROB \*  
\* DJ K-OS \*

SUNDAY SEPTEMBER 15, 2013 FREE!  
(Going from 9pm 'til 2am)  
**\*\* RETURN OF THE CYPHER \*\*** (ROTC)  
SF HIP-HOP TALENT SHOWCASE & FREE  
SUNDAY NIGHT DANCE PARTY  
Feat: \* DJ KEVVY KEV \*  
Plus: \* DAVU & BOTTOM HAMMER \*

TUESDAY SEPTEMBER 17, 2013 \$5  
(FUSION, BLUES, ROCK, REGGAE, PSYCH)  
**\*\* ZUH \* \*\***  
A full night of kick-ass up-and-coming  
local Bay Area talent for only \$5!

WEDNESDAY SEPTEMBER 18, 2013 \$5  
**\*\* SOUL TRAIN REVIVAL \*\***  
W/ ZIEK MCCARTER & THE REVIVAL BAND

THURSDAY SEPTEMBER 19, 2013 \$15  
(NEW ORLEANS SOUL, FUNK, R&B)  
**\*\* ERIC LINDELL \*\***  
Plus: VERY VERY SPECIAL GUESTS  
FRIDAY SEPTEMBER 20, 2013 \$12 (ADV)  
(Going Late Night! from 9:30pm 'til 2:45am+)  
**\*\* RONKAT'S \* KATDELIC \*\***  
(of 'P Funk Allstars')  
Plus: \* SOUL MECHANIX \*  
and: DJ FILLMORE WAX  
RonKat's unique showmanship and singularly  
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# Make-Out Room



WEDNESDAY 9/11 AT 6PM, NO COVER!  
**CREPUSCULE**  
DJ 2LOOSE & DR. DUMDUM  
POST PUNK/NEW WAVE/CINEMATIQUE

FOLLOWING AT 10PM, FREE!  
DJS CLUTCH & SIKK LAFFTER PRESENT:  
**SF'S ONLY MUSICAL CHAIR DANCE PARTY!**  
R&B STOMPERS, INT'L STINGERS,  
GIRL GROUP BUMPS & WEIRDO HUMPS!

THURSDAY 9/12 AT 7PM, FREE!  
**BORN 2 LATE! W/ DJ COOL JERK**  
60S/70S PSYCH, SOUL, FUNK, FUZZ  
& FREAKOUTS FROM AROUND THE WORLD!

FOLLOWING AT 10PM, NO COVER!  
**FESTIVAL '68**  
ROCKSTEADY, EARLY REGGAE & SKA  
SELECTORS: ADAM & DJ VANESSA

FRIDAY 9/13 AT 7:30PM, \$8  
**VIOLA BOOTH GROUP**  
ALZARA & BROTHER SPELLBINDER

FOLLOWING AT 10PM, \$5  
**LOOSE JOINTS!**  
DJ TOM THUMP/DAMON BELL/CENTPEDE  
FUNK/SOUL/HIP-HOP/LATIN/AFRO-BEA

SATURDAY 9/14 AT 6:30PM, \$5-10  
**WRITERS WITH DRINKS!**

FOLLOWING AT 10PM, \$5  
**EL SUPERRITMO!**  
W/ ROGER MAS Y EL KOOL KYLE

SUNDAY 9/15 7:30 SHARPI, \$8  
**LOW HUMS (SEATTLE) • DENIM WEDDING**  
**MIKE COYKENDALL • CARLOS FORSTER**  
**AMY BLASCHKE (L.A.) • COREY ALLEN PORTER**

MONDAY 9/16 AT 7:30PM, \$8  
**GEORGE JONES TRIBUTE W/**  
**MISISIPI MIKE'S POSSUM PLAYERS**  
W/ SPECIAL MUSICAL GUESTS

FOLLOWING AT 10PM, NO COVER!  
**CHICK'N COOP JUKE**  
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TUESDAY 9/17 AT 7PM, \$10  
**WRITE CLUB!**  
**WE PUNCH YOU W/ OUR WORD FISTS!**

FOLLOWING AT 9:30PM, FREE!  
**"LOST & FOUND"**  
DEEP & SWEET 60S SOUL  
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Wednesdays, 6:30-11:30 p.m., \$5.  
**Zingari:** 501 Post, S.F. Chris Duggan, 7:30 p.m., free.

## INTERNATIONAL

**Bissap Baobab:** 3372 19th St., S.F. Timba Dance Party, w/ DJ  
WaltDigz, 10 p.m., \$5.  
**Cafe Cocomo:** 650 Indiana, S.F. "Bachatalicious," w/ DJs Good Sho  
& Rodney, 7 p.m., \$5-\$10.  
**Pachamama Restaurant:** 1630 Powell, S.F. "Cafe LatinoAmeri-  
cano," 8 p.m., \$5.  
**Yoshi's San Francisco:** 1330 Fillmore, S.F. Freddy Clarke & Wobbly  
World, 8 p.m., \$15-\$19.

## REGGAE

**Neck of the Woods:** 406 Clement St., S.F. Eklou, Mango Kingz,  
9 p.m., \$15-\$20.

## BLUES

**Biscuits and Blues:** 401 Mason, S.F. Kevin Russell, 8 & 10 p.m., \$15.  
**The Saloon:** 1232 Grant, S.F. Craig Horton, 9:30 p.m.  
**Union Square Park:** 333 Post, S.F. Nitecaps, 6 p.m., free.

## THURSDAY 12

## ROCK

**Boom Boom Room:** 1601 Fillmore, S.F. The Bell Boys, Vela Eyes,  
Diamond Dez, 9:30 p.m., \$5-\$8.  
**Brick & Mortar Music Hall:** 1710 Mission, S.F. The Moondoggies,  
The Maldives, Mahgeetah, 9:30 p.m., \$10-\$12.  
**Cafe Du Nord:** 2170 Market, S.F. David J, Sky Parade, Cellar Doors,  
DJ Jay Tibbs, 7:30 p.m., \$12-\$15.  
**The Chapel:** 777 Valencia St., S.F. Weekend, Disappears, Wymond  
Miles, 9 p.m., \$14.  
**S.F. Eagle:** 398 12th St., S.F. Thursday Nite Live: Abu Ghraib, Donkee,  
Tiger Honey Pot, 9 p.m., \$7.  
**Hemlock Tavern:** 1131 Polk, S.F. S. Night Cadet, Upside Drown, Sea  
Knight, 8:30 p.m., \$7.  
**The Knockout:** 3223 Mission, S.F. Meat Market, Swiftumz, Wet  
Drag, Yi, 9 p.m., \$6.  
**Slim's:** 333 11th St., S.F. Vista Chino, Black Pussy, 9 p.m., \$23.  
**Thee Parkside:** 1600 17th St., S.F. Evil Eyes, Cocktails, The Electric  
Maggie, 9 p.m., \$7.

## DANCE

**1015 Folsom:** 1015 Folsom St., S.F. A Free Party with DJ Snake, DeeJay  
Theory, DJ Dials, Teleport, 9 p.m., free with RSVP.  
**Aunt Charlie's Lounge:** 133 Turk, S.F. "Tubesteak Connection," w/  
DJ Bus Station John, 9 p.m., \$5-\$7.  
**BeatBox:** 314 11th St., S.F. "Jukebox," w/ DJ Page Hodel, 9 p.m., \$10.  
**The Cafe:** 2369 Market, S.F. "iPan Dulce!" 9 p.m., \$5.  
**Cat Club:** 1190 Folsom, S.F. "Throwback Thursdays," '80s night with  
DJs Damon, Steve Washington, Dangerous Dan, and guests, 9  
p.m., \$6 (free before 9:30 p.m.).  
**The Cellar:** 685 Sutter, S.F. "XO," w/ DJs Astro & Rose, 10 p.m., \$5.  
**DNA Lounge:** 375 11th St., S.F. "8bitSF," w/ Uglyhead, Extent of the  
Jam, Hyperwave, DJ Coco, 9 p.m., \$8-\$11.  
**Elbo Room:** 647 Valencia, S.F. "Afrolicious," w/ DJs Pleasurmaker,  
Señor Oz, and live guests, 9:30 p.m., \$5-\$8.  
**Harlot:** 46 Minna, S.F. "You're Welcome," w/ Ana Sia, Poorboy  
Richkid, Benjamin K, 9 p.m.  
**Madrone Art Bar:** 500 Divisadero, S.F. "Night Fever," 9 p.m., \$5  
after 10 p.m.  
**Ruby Skye:** 420 Mason, S.F. "Awakening," w/ Angger Dimas, Nari  
& Milani, 9 p.m., \$15-\$25 advance.  
**Vessel:** 85 Campton, S.F. "Base," w/ Miguel Campbell, 10 p.m., \$5-\$10.

## HIP-HOP

**Manor West:** 750 Harrison, S.F. "Twerk Thursdays," w/ DJ Alie  
Layus, 10 p.m.  
**Park 77 Sports Bar:** 77 Cambon, S.F. "Slap N Tite," w/ resident Cali  
King Crab DJs Sabotage Beats & Jason Awesome, free.  
**Skylark Bar:** 3089 16th St., S.F. "Peaches," w/ lady DJs DeeAndroid,  
Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

## ACOUSTIC

**Amnesia:** 853 Valencia, S.F. Kacey Johansing, Magic Magic Roses,  
Kathryn Anne Davis, 9 p.m., \$7-\$10.  
**Atlas Cafe:** 3049 20th St., S.F. Jinx Jones & Jessica Rose, 8 p.m., free.  
**Bottom of the Hill:** 1233 17th St., S.F. We Became Owls, Minor  
Kingdom, The Gospel Flats, 9 p.m., \$10.  
**Plough & Stars:** 116 Clement, S.F. Topsy House, 9 p.m.

## JAZZ

**Cafe Claude:** 7 Claude, S.F. Dick Fregulia Trio, 7:30 p.m., free.



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**FRIDAY 9.13** | **THE HUSTLE W/ SEAN G AND SAKA ONE (TRAP, HIP HOP)**

**SATURDAY 9.14** | **KISSGROOVE SF 2ND SATURDAYS W/ VINROC & THE WHOOLIGAN (NU DISCO, FUTURE SOUL, GLOBAL RHYTHMS)**

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LONESOME LOCOMOTIVE (FRI)

LEE GALLAGHER AND THE HALLELUJAH (FRI)

OCHA LA ROCHA, JIGSAW NIGHT (SAT)



THU 9/12

**THE MOONDOGGIES**  
THE MALDIVES, MAHGEETAH



SAT 9/14

**COSMIC PSYCHOS**

INCLUDING SCREENING OF THE DOCUMENTARY "BLOKES YOU CAN TRUST"

FRI 10/25

SAT 10/26

## GEORGE PORTER, JR. & RUNNIN PARDNERS

KORTY & FRIENDS FEAT. MEMBERS OF VINYL & THE MONOPHONICS (FRI)

SWOOP UNIT (SAT)



TUE 9/17

**DIARRHEA PLANET**  
**THE SO SO GLOS**

UNSTRUNG



FRI 9/20

**FANFARE ZAMBALETA**

RAYA BRASS BAND

DJ ZELJKO (OF KAFANA BALKAN)



SAT 9/21

**YIP DECEIVER**



FRI 10/11

**LUCY ROSE**

MAMMOTH LIFE, MAGIC MAGIC ROSES



SAT 10/19

**LA MISA NEGRA (LIVE CUMBIA!)**

LA CHAMBA



SAT  
9/21

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- LATIN SOUL BROTHERS
- TRILL TEAM 6
- RELIGIOUS GIRLS
- VOKAB KOMPANY

## UPCOMING SHOWS



WED 9/18

**THE SHOTGUN WEDDING QUINTET**

AIMA THE DREAMER, DJ PLATURN



THU 10/03

**THE CALIFORNIA HONEYDROPS**



FRI 10/04

**HURRAY FOR THE RIFF RAFF**

**SPIRIT FAMILY REUNION**

THE DESLONDES



FRI 10/18

**FELA KUTI**  
**BIRTHDAY FELABRATION!**

LAGOS ROOTS AFROBEAT ENSEMBLE  
DANJUMA & ONOLA, JAARA DANCE PROJECT  
DJ RIDDIM (LYAH LEVEL)



WED 10/30

**MICHAL MENERT**

MUX MOOL, MIKEY THUNDER



THU 11/07

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WED 9/11	CRAIG HORTON
THU 9/12	P.A. SLIM (4PM - 8PM) STEVE FREUND (9:30PM - 1:30AM)
FRI 9/13	JINX JONES (4PM - 8PM) DELTA WIRES (9:30PM - 1:30AM)
SAT 9/14	DAVE WORKMAN (4PM - 8PM) CURTIS LAWSON (9:30PM - 1:30AM)
SUN 9/15	BLUES POWER (4PM - 8PM) SILVIA C (9:30PM - 1:30AM)
MON 9/16	PETER LINDMAN (4PM - 8PM) THE BACHELORS (9:30PM - 1:30AM)
TUE 9/17	LISA KINDRED

## The Plough and the STARS

WEDNESDAY 9/11

HOGAN & MOSS

THURSDAY 9/12

SET DANCING  
TIPSY HOUSE

FRIDAY 9/13

CROOKED ROADS + BIG LION

SATURDAY 9/14

SECRET TOWN

SUNDAY 9/15

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\*lineup subject to  
change without notice



**Temple:** 540 Howard, S.F. Nikko Gibler, Francesco Signorile, Scody, Speaker Bomb, Tone & Von, 10 p.m., \$15.  
**Vessel:** 85 Campton, S.F. Tim Mason, Festiva, OneMoHit, 10 p.m., \$10-\$30.

## HIP-HOP

**John Collins:** 138 Minna, S.F. “Heartbeat,” w/ resident DJ Strategy, Second Friday of every month, 9 p.m., \$5 (free before 11 p.m.).  
**Mighty:** 119 Utah, S.F. True Skool 14-Year Anniversary, w/ Dan the Automator, Ren the Vinyl Archeologist, DJ Shortkut, Pam the Funkstress, DJ Platur, DJ Goldenchylid, 9 p.m., \$5.

## ACOUSTIC

**The Chapel:** 777 Valencia St., S.F. Jason Isbell, Amanda Shires, 9 p.m., \$20-\$22.  
**Hemlock Tavern:** 1131 Polk, S.F. Foxtails Brigade, Bells Atlas, The Spencer Owen Time Share, 9:30 p.m., \$8.

## JAZZ

**Cafe Claude:** 7 Claude, S.F. Jerry Oakley Trio, 7:30 p.m., free.  
**Cafe Royale:** 800 Post, S.F. Cyril Guiraud Quartet, 9 p.m.  
**Feinstein's at the Nikko:** 222 Mason St., S.F. Michael Feinstein: “Swingin’ Back Home,” Through 8 p.m., \$30-\$65.  
**Jazz Bistro At Les Joullins:** 44 Ellis, S.F. Charles Unger Experience, 7:30 p.m., free.  
**Pier 23 Cafe:** Pier 23, S.F. Hard Bop Collective, 8 p.m., free.  
**Top of the Mark:** One Nob Hill, 999 California, S.F. Black Market Jazz Orchestra, 9 p.m., \$10.

## INTERNATIONAL

**Cafe Cocomo:** 650 Indiana, S.F. Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30 p.m., \$15 (free entry to patio).  
**Cigar Bar & Grill:** 850 Montgomery, S.F. Saboriche, 8 p.m.  
**Pachamama Restaurant:** 1630 Powell, S.F. Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.  
**Red Poppy Art House:** 2698 Folsom, S.F. pickPocket Ensemble, 7:30 p.m., \$12-\$15.

## BLUES

**Biscuits and Blues:** 401 Mason, S.F. Andrew “Jr. Boy” Jones, 8 & 10 p.m., \$20.  
**Boom Boom Room:** 1601 Fillmore, S.F. Bill Phillippe, 6 p.m., free.  
**Lou's Fish Shack:** 300 Jefferson St., S.F. Jo Jo Diamond, 8:30 p.m.  
**The Saloon:** 1232 Grant, S.F. Jinx Jones & The KingTones, 4 p.m.; Delta Wires, 9:30 p.m.

## EXPERIMENTAL

**Brava Theater Center:** 2781 24th St., S.F. 14th Annual San Francisco Electronic Music Festival: Raven Chacon, Moel Staiano & Ensemble, Éliane Radigue & Laetitia Sonami, 8 p.m., \$12-\$25.

## FUNK

**The Independent:** 628 Divisadero, S.F. Orgone, J-Boogie's Dubtronic Science, 9 p.m., \$15.  
**Make-Out Room:** 3225 22nd St., S.F. “Loose Joints,” w/ DJs Centipede, Damon Bell, & Tom Thump, 10 p.m., \$5.

## SKA

**Slim's:** 333 11th St., S.F. The Slackers, The Impalers, DJs Big Dwayne & Another Jerk, 9 p.m., \$16.

## SOUL

**Boom Boom Room:** 1601 Fillmore, S.F. Ziek McCarter & The Revival Band, 9:30 p.m., \$10.  
**Edinburgh Castle:** 950 Geary, S.F. “Soul Crush,” w/ DJ Serious Leisure, 10 p.m., free.  
**The Knockout:** 3223 Mission, S.F. “Nightbeat,” w/ DJs Primo, Lucky, and Dr. Scott, Second Friday of every month, 10 p.m., \$4.  
**Madrone Art Bar:** 500 Divisadero, S.F. “Yo Momma: M.O.M. Weekend Edition,” w/ DJ Gordo Cabeza, Second Friday of every month, 9 p.m., \$5 (free before 10 p.m.).

## SATURDAY 14

## ROCK

**Bottom of the Hill:** 1233 17th St., S.F. Big Tree, Waterstrider, Ghost Tiger, 9:30 p.m., \$10-\$12.  
**Brick & Mortar Music Hall:** 1710 Mission, S.F. Cosmic Psychos, plus a screening of the band's documentary film *Blokes You Can Trust*, 9 p.m., \$12-\$15.  
**The Chapel:** 777 Valencia St., S.F. Magic Trick, The Range of Light Wilderness, Pure Bliss, Cool Ghouls, 9 p.m., \$12.

**El Rio:** 3158 Mission, S.F. Gaymous, Ancient Wing, The Go2s, Bestfriend/Grrlfriend, DJ Brontez, 3 p.m., \$6.  
**Hemlock Tavern:** 1131 Polk, S.F. Clipd Beaks, Middy Veil, Creepers, 9:30 p.m., \$7.  
**Milk Bar:** 1840 Haight, S.F. The Epilogues, The Gold Medalists, Cure for Gravity, Together We Can Rule the Galaxy, 9 p.m., \$10.

## DANCE

**BeatBox:** 314 11th St., S.F. “Bearracuda,” w/ DJs Jason Kendig & Robert Jeffrey, 9 p.m., \$6-\$10.  
**Cat Club:** 1190 Folsom, S.F. “Club Gossip: Joy Division vs. Blondie,” w/ DJs Melting Girl, Daniel Skellington, Damon, Shon, and Low-Life, 9 p.m., \$5-\$8 (free before 9:30 p.m.).  
**DNA Lounge:** 375 11th St., S.F. “Bootie S.F.,” w/ DJs from Mars, A+D, DJ Dada, Smash-Up Derby, Miss Rahni, Mr. Washington, Myster C, Entyme, B33son, 9 p.m., \$10-\$20.  
**Elbo Room:** 647 Valencia, S.F. “Tormenta Tropical,” w/ Beat Buffet, Disque DJ, Oro11, DeeJay Theory, 10 p.m., \$5-\$10.  
**Harlot:** 46 Minna, S.F. Sky Nellor, 9 p.m., \$10-\$20.  
**The Knockout:** 3223 Mission, S.F. “Galaxy Radio,” w/ resident DJs Smac, Emils, Holly B, and guests, Second Saturday of every month, 9 p.m.  
**Mezzanine:** 444 Jessie, S.F. “Summersalt: The After-Party,” w/ Kill Paris, Girls N Boomboxes, Robot De Niro, Tech Minds, L.A. Wolfe, 9 p.m., \$10-\$15.  
**Mighty:** 119 Utah, S.F. “Salted,” w/ Chuck Love, Rick Preston, Julius Papp, 10 p.m., \$10 before 11 p.m.  
**Monarch:** 101 6th St., S.F. “Lights Down Low,” w/ Ejeca, Tom Trago, Sleazemore, DJ M3, Richie Panic, 9:30 p.m., \$10-\$20.  
**Public Works:** 161 Erie, S.F. “Isis,” w/ Tornado Wallace, Tyrel Williams, Mountaincount (in the OddJob Loft), 9:30 p.m., \$10-\$15.  
**Rickshaw Stop:** 155 Fell, S.F. “Cockblock,” w/ DJ Koslov & Natalie Nuxx, 10 p.m., \$10.

## HEAR THIS



Michael Wilson

### Jason Isbell

**WITH AMANDA SHIRES. 9 P.M. FRIDAY, SEPT. 13. AT THE CHAPEL. \$20-\$22; THECHAPELSF.COM**

Most of the power in any country song comes from the imagery in its lyrics. And that's why *Southeastern*, the third solo album by former Drive-By Trucker **Jason Isbell**, is a very good album: It's filled with scenes you can easily picture, and lines that arrive with the rare, devastating heft of Truth. The way he carefully unfurls the cancer story of “Elephant”: “She said, ‘Andy, you crack me up’/Seagram’s in a coffee cup/Sharecropper eyes, and the hair almost gone.” The way he indicts his lonely self on “Traveling Alone”: “So high, the street girls wouldn’t take my pay/She said come see me on a better day, and she just danced away.” The entirety of “Live Oak,” a pre-Civil War tale of a murderer softened by love: “We’d robbed a great-lakes freighter/Killed a couple men aboard/When I told her, her eyes flickered like/The sharp steel of a sword.” Isbell, now 34, committed a few lifetimes’ worth of hell-raising as a Trucker and a solo artist before recently getting sober. Whether it’s the onset of clarity, his summer marriage to collaborator and tour opener Amanda Shires, or something else, his songwriting has hit a new level of potency of late. **IAN S. PORT**



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**W W W . P U B L I C S F . C O M**

**Ruby Skye:** 420 Mason, S.F. Robbie Rivera, 9 p.m., \$20 advance.  
**Slate Bar:** 2925 16th St., S.F. "The KissGroove S.F.," w/ DJ Vinroc & The Whooligan, Second Saturday of every month, 10 p.m., free.  
**The Stud:** 399 Ninth St., S.F. "Frolic: A Celebration of Costume & Dance," w/ resident DJ NeonBunny, Second Saturday of every month, 8 p.m., \$8 (\$4 in costume).  
**Sub-Mission Art Space (Balazo 18 Gallery):** 2183 Mission, S.F. "Batcave S.F.," w/ DJs Marchosias, Burning Skies, and Owen, 9:30 p.m., \$5.  
**Vessel:** 85 Campton, S.F. Scooter & Lavelle, 10 p.m., \$10-\$30.

## HIP-HOP

**111 Minna Gallery:** 111 Minna St., S.F. "Back to the '90s," Second Saturday of every month, 9:30 p.m., \$10.  
**Amoeba Music:** 1855 Haight, S.F. Talib Kweli, 2 p.m., free.  
**John Collins:** 138 Minna, S.F. "Second Saturdays," w/ resident DJ Matt Cali, Second Saturday of every month, 10 p.m., free.

## ACOUSTIC

**El Rio:** 3158 Mission, S.F. Tiny Television, Big Eagle, Skystone, 10 p.m., \$8.  
**Pier 23 Cafe:** Pier 23, S.F. Misisipi Mike & The Texas 5, 10 p.m., \$10.  
**Plough & Stars:** 116 Clement, S.F. Secret Town, 9 p.m.

## JAZZ

**Cafe Claude:** 7 Claude, S.F. The Monroe Trio, 7:30 p.m., free.  
**Cafe Royale:** 800 Post, S.F. Robert Kennedy Organ Trio, 9 p.m.  
**Cigar Bar & Grill:** 850 Montgomery, S.F. Josh Jones Latin Jazz Ensemble, 8 p.m.  
**Feinstein's at the Nikko:** 222 Mason St., S.F. Michael Feinstein: "Swingin' Back Home," Sept. 14-15, 7 p.m., \$30-\$65.  
**Jazz Bistro At Les Joulins:** 44 Ellis, S.F. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.  
**The Lucky Horseshoe:** 453 Cortland, S.F. The TedTones, 9 p.m.  
**Zingari:** 501 Post, S.F. Amanda King, 8 p.m., free.

## INTERNATIONAL

**The Emerald Table:** 80 Fresno St., S.F. Flamenco del Oro, 8 p.m., \$10.  
**Pachamama Restaurant:** 1630 Powell, S.F. Peña Eddy Navia & Pachamama Band, 8 p.m., free.  
**Public Works:** 161 Erie, S.F. "Non Stop Bhangra: Dholrhythms 10-Year Anniversary," w/ Bang Data, J-Boogie, Aima the Dreamer, Baraat Mob, DJ Jimmy Love, Rav-E, more (in the main room), 9 p.m., \$10-\$15.  
**The Ramp:** 855 Terry Francois, S.F. N'Rumba, 5:30 p.m.  
**The Riptide:** 3639 Taraval, S.F. The Mano Cherga Band, 9:30 p.m., free.

## BLUES

**Biscuits and Blues:** 401 Mason, S.F. Karen Lovely, 7:30 & 10 p.m., \$22.  
**Lou's Fish Shack:** 300 Jefferson St., S.F. Robert "Hollywood" Jenkins, 8:30 p.m.  
**The Saloon:** 1232 Grant, S.F. Curtis Lawson, 9:30 p.m.

## EXPERIMENTAL

**Brava Theater Center:** 2781 24th St., S.F. 14th Annual San Francisco Electronic Music Festival: Joshua Churchill & John Davis, EKG with Bill Hsu, Thomas Köner, 8 p.m., \$12-\$25.

## SUNDAY 15

## ROCK

**Bottom of the Hill:** 1233 17th St., S.F. Darwin Deez, Caged Animals, The Soonest, 9 p.m., \$13-\$15.  
**Hemlock Tavern:** 1131 Polk, S.F. Learning Team, Cold Eskimo, 8:30 p.m., \$6.  
**The Rite Spot Cafe:** 2099 Folsom, S.F. Biff Bam Boom, The Barneys, 9 p.m., free.

## DANCE

**BeatBox:** 314 11th St., S.F. "Tea-Rex," w/ DJ James Torres, 4 p.m., \$10.  
**Elbo Room:** 647 Valencia, S.F. "Dub Mission," w/ DJ Sep & Vinnie Esparza, 9 p.m., \$6 (free before 9:30 p.m.).  
**F8:** 1192 Folsom St., S.F. "Stamina Sundays," w/ guest DJ Icicle, 10 p.m., free.  
**Holy Cow:** 1535 Folsom, S.F. "Honey Sundays," w/ Honey Sound-system & guests, 9 p.m., \$5.  
**The Knockout:** 3223 Mission, S.F. "Sweater Funk," 10 p.m., free.  
**Monarch:** 101 6th St., S.F. Mr. G, Jason Greer, Alex Windsor, 10 p.m., \$10.  
**Q Bar:** 456 Castro, S.F. "Gigante," 8 p.m., free.

## HIP-HOP

**Boom Boom Room:** 1601 Fillmore, S.F. "Return of the Cypher," 9:30 p.m., free.  
**Brick & Mortar Music Hall:** 1710 Mission, S.F. Fifth Annual BAPC Beat Battle & Artist Showcase, 9 p.m., \$10-\$15.

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**DELOREAN**  
**TUE 10.8/ DOORS 7:30/ \$12 ADV • \$14 DOOR**  
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**Plough & Stars:** 116 Clement, S.F. Seisiún with Marla Fibish, 9 p.m.  
**Thee Parkside:** 1600 17th St., S.F. Before the Brave, The Show Ponies, Hannah Glavor & The Family Band, Joseph, 8 p.m., \$8.

**JAZZ**

**Chez Hanny:** 1300 Silver, S.F. Johnnie Valentino/Kenneth Burgomaster Quintet featuring Michael Pedicin, 4 p.m., \$20 suggested donation.  
**Feinstein's at the Nikko:** 222 Mason St., S.F. Michael Feinstein: "Swingin' Back Home," Sept. 14-15, 7 p.m., \$30-\$65.  
**The Riptide:** 3639 Taraval, S.F. The Cottontails, Third Sunday of every month, 7:30 p.m., free.

**EXPERIMENTAL**

**Brava Theater Center:** 2781 24th St., S.F. 14th Annual San Francisco Electronic Music Festival: Ben Tinker & Nick Wang, Ashley Bellouin, Richard Pinhas, 8 p.m., \$12-\$25.  
**Musicians Union Local 6:** 116 Ninth St., S.F. Impromptu Latticework, Dapplegray, 7:30 p.m., \$8-\$10.

**MONDAY 16****ROCK**

**Amoeba Music:** 1855 Haight, S.F. Islands, 6 p.m., free.  
**Bottom of the Hill:** 1233 17th St., S.F. Cosmonauts, Pangea, Gap Dream, 9 p.m., \$10.  
**El Rio:** 3158 Mission, S.F. The Love Dimension, Haberdasher, Witness, 7 p.m., \$6.  
**The Knockout:** 3223 Mission, S.F. Spider Heart, French Girls, Unruly Things, The Family Flaw, 9 p.m., \$5.  
**Slim's:** 333 11th St., S.F. Valient Thorr, Lord Dying, Ramming Speed, 8 p.m., \$14.

**DANCE**

**Delirium Cocktails:** 3139 16th St., S.F. "Null & Void," w/ DJs Bite Mark & Erix, 10 p.m., free.  
**DNA Lounge:** 375 11th St., S.F. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.  
**Q Bar:** 456 Castro, S.F. "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.  
**Rickshaw Stop:** 155 Fell, S.F. Kate Boy, ASTR, DJ Aaron Axelsen, 8 p.m., \$12-\$14.  
**Underground SF:** 424 Haight, S.F. "Violetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

**ACOUSTIC****TUESDAY 17****ROCK**

**Bottom of the Hill:** 1233 17th St., S.F. CIVC, Daisy Pushers, Best Guest, Mike Huguenor, 9 p.m., \$8.  
**Brick & Mortar Music Hall:** 1710 Mission, S.F. Diarrhea Planet, The So So Glos, Unstrung, 9 p.m., \$10.  
**Rickshaw Stop:** 155 Fell, S.F. Girl in a Coma, Hunter Valentine, Krissy Krissy, 8 p.m., \$15.  
**Slim's:** 333 11th St., S.F. The Julie Ruin, La Sera, 8 p.m., \$18.

**DANCE**

**Amoeba Music:** 1855 Haight, S.F. Beats Antique, 6 p.m., free.  
**Aunt Charlie's Lounge:** 133 Turk, S.F. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.

**ACOUSTIC**

**Bazaar Cafe:** 5927 California, S.F. Songwriter-in-Residence: Nina Jo Smith, 7 p.m. continues through Sep. 24.  
**The Chapel:** 777 Valencia St., S.F. Poor Old Shine, 9 p.m., \$12.  
**Plough & Stars:** 116 Clement, S.F. Seisiún with Autumn Rhodes, 9 p.m.  
**The Rite Spot Cafe:** 2099 Folsom, S.F. Drizzoletto, 9 p.m., free.  
**Yoshi's San Francisco:** 1330 Fillmore, S.F. "The Artist Sessions," w/ Gabriel Kahane, Eleni Mandell, 8 p.m., \$18-\$22.

**INTERNATIONAL**

**Elbo Room:** 647 Valencia, S.F. "Porreta!," all night forro party with DJs Carioca & Lucio K, Third Tuesday of every month, 9 p.m., \$7.  
**F8:** 1192 Folsom St., S.F. "Underground Nomads," w/ DJ Sep & Verbatim Dance, 9 p.m., \$5 (free before 9:30 p.m.).

**BLUES**

**Biscuits and Blues:** 401 Mason, S.F. Bob Malone Band, 8 & 10 p.m., \$15.

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## Sheathe That Thing

BY DAN SAVAGE

*I'm a Savage Lovecast listener, but I'm sending this question to your column because my boyfriend would FOR SURE recognize my voice if I called the show. I'm 25, I live in Portland, and my boyfriend and I have been monogamous for five years. His dick is of average size. It's not small enough for him to have dealt with the emotional baggage associated with "small dicks." Yet, I've had sex with big dicks, and I would love to try one of those dick sheaths or extenders or whatever. But my boyfriend is a sensitive guy, and I feel like I'm going to permanently fuck up our sex life if I ask for one. How can I propose this without him feeling like his manhood is insufficient? I've heard you talk about how it's best to share your kinks as if they were added bonuses — and not as if they were terminal cancers — but I can't figure out how to talk about this without hurting his ego. Advice?*  
SINCERELY LOVES AVERAGE MAN

"Getting a sheath onto her boyfriend's dick without hurting his feelings will be a bit tricky," said Matthew Nolan of OhJoySexToy.com. "No matter their size, lads around the world are brought up with dick insecurities. Having said that, a dick sheath isn't the worst thing in the world for her to bring to the table: It involves her boyfriend as a participant, and it keeps his dick in the loop."

Matthew and his partner, Erika Moen, collaboratively create an informative, subversive, and entertaining weekly comic that focuses on the world of sex — from sex-toy reviews to interviews with people in the sex industry to sharing sex-education lessons. They research and write the text together, and Erika does all the drawing.

In a recent comic, Matthew gave cock sheaths a try. Cock sheaths — for those of you who haven't visited a sex-toy shop in a while — are a popular new sex toy that allows an average dude to be huge, and a huge dude to be ridiculous. They're pliable-but-firm hollow dildos: The dude slides his hard, lubed-up dick inside the sheath, pulls his balls through a ring at the base that prevents the sheath from sliding off, and proceeds to bang away at his partner's hole(s) like a porn star. That's the theory anyway.

"SLAM should suggest going sex-toy shopping with her boyfriend," said Matthew. "She could tell her boyfriend she's in a filthy mood and fancies something big. She should put the emphasis on wanting him to give her some big-toy fucking and add that this is something that you can both do together. Have him help pick out different toys — like some big dildos — while saying encouraging things like 'Ooohh, wouldn't you like to fuck me with this one?' When you come across the cock sheath, add it to your cart explaining that it would be a perfect sex-toy solution for your mood."

I'm going to break in here for a second: If you feel like your boyfriend might have a meltdown if you start talking about wanting something huge for a change — the implica-

tion being, of course, that he isn't able to provide you with that something on his own (how big are his forearms?) — head to the sex-toy shop without any stated agenda and see how he reacts to the cock sheaths on display. If he recoils from them, SLAM, you might wanna steer him over to the body paints and bondage gear. But if he seems intrigued and not threatened by the cock sheaths, ask him how he'd feel about fucking you with one of those, without seeming too hugely invested in being fucked by one of those yourself.

And what do you do if you manage to leave the sex-toy store with a cock sheath and a boyfriend whose ego is still intact?

"Be encouraging about enjoying the extra size and having him fuck you with toys," said Matthew. "When it comes to the sheath, keep it jovial — laugh about it and tell him he's sexy. A fun atmosphere can help alleviate insecurities. And by the time you're done and dusted, you'll know better if you prefer him with or without the sheath."

Go to OhJoySexToy.com to see examples of Erika and Matthew's work. Their comic about pregnancy is particularly inspired and a great resource for parents who are having a hard time explaining where babies come from. Follow them on Twitter at @PlusTenStrength and @ErikaMoen.

*I am a 22-year-old heterosexual female. I may possibly be bi, but I don't know. I really like the dick, but I am attracted to women and fantasize about fucking a pretty woman with a strap-on. I asked my boyfriend of a year if I could live out my fantasy, but he said he doesn't want me "fucking another woman like a man." I asked if maybe I could do this to him instead, but he said no. I like BDSM, but the most he'll do is hold my arms down and spank me. I've asked for other things — bondage, nipple clamps, paddles, etc. — but he says that stuff takes too much time and the bother of it "kills the mood." I offered to set up stuff beforehand — ropes already tied to the corners of the bed, for instance — but he doesn't want me to do that because "what if someone saw it." Am I just being inconsiderate and selfish? Maybe I'm asking too much, but I felt that I was beyond honest about all of this before we started dating. My ex-husband (yes, ex-husband: I got married at 16 and divorced last year) was never okay with any of this, either, and would call me a freak when I opened up about my desires — so I made sure not to hide them from my current boyfriend when we met. Now what am I supposed to do? Just drop it? Or should I talk to him? How do I talk to him?*

CONFUSED AND SEXUALLY DENIED

Yes, CASD, you should drop it — and by "it" I mean "him."

You wasted five years of your life on a man who couldn't meet your needs and sex-shamed you about your perfectly ordinary, perfectly average kinks. You've been with this new guy for a year, and he's revealed himself to be every bit as lazy, inconsiderate, and sex-shamey as your ex-husband. DTMFA. There are tons of guys out there who would (1) be happy to indulge your kinks and (2) make lovely boyfriends and/or husbands. Go find one — or two or three or four.

E-mail Dan Savage: [mail@savagelove.net](mailto:mail@savagelove.net)  
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# RESEARCH PARTICIPANTS NEEDED

We are now recruiting for a new research study in San Francisco for the treatment of **Cocaine Abuse**

Individuals age 18-60 needed to participate in unique study for the treatment of cocaine abuse.

Participants receive all study treatment at no cost

Participants will be financially compensated for their time

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## RESEARCH PARTICIPANTS NEEDED

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